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ABSTRACT

This collection of papers on women art educators reveals the variety of roles played by those women, from anonymous art teachers to leaders in their profession. "Mary Rouse: A Remembrance" (G. Hubbard) is a personal perspective on Rouse, the development of her career, and her considerable impact in the field of art education. "The Search for Mrs. Minot: An Essay on the Caprices of Historical Research" (R. Saunders) describes the difficult and time consuming process required to research the history of female educators who seemed to accept the stereotyped role of their era. "Woman, Artist, Art Educator: Professional Image Among Women Art Educators" (M. Stankiewicz) examines the stereotyped roles of both women and artists in the lives of three educators at Syracuse University (New York), 1900-1940. "Belle Boas: Her Kindly Spirit Touched All" (E. Zimmerman) recounts the life of this woman who was a transitional figure, both in styles of teaching and in the role of women as educators. "Marion Quin Dix: A 'People Picker' and a Innovator in American Education" (A. Gregory) is an interview with this leading educator. "Marion Quin Dix: Facilitator, Helper, Motivator, Colleague, and Friend" (J. Hausman) is a brief personal recollection of Dix. "What Happened to Malvina Hoffman?" (E. Zimmerman) discusses the role of the female artist/teacher. "American Indian Women as Art Educators" (L. Zastrow) examines the woman's role as artist and art educator among the Southwest U.S. Indian tribes. "Searching for Women Art Educators of the Past" (M. Stankiewicz) focuses on the problems of historical research in this field. (PPB)

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Women Art Educators

edited by

Enid Zimmerman

Mary Ann Stankiewicz

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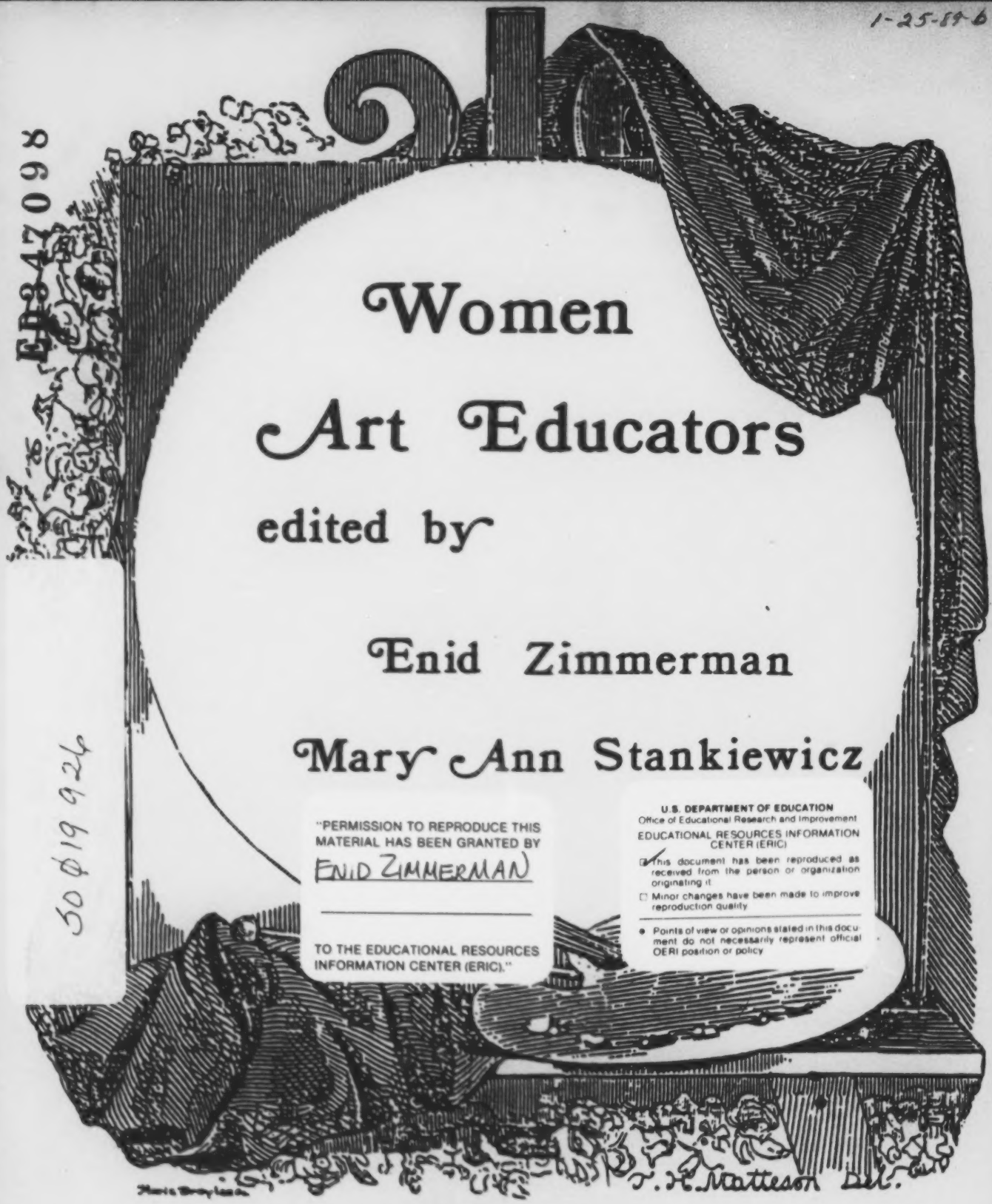

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WOMEN ART EDUCATORS

edited by Enid Zimmerman and Mary Ann Stankiewicz

sponsored by the Mary Rouse Memorial Fund at
Indiana University and the Women's
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Association

Indiana University
Bloomington, Indiana
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dedicated to Mary Jane Rouse

Introduction

Mary Ann Stankiewicz and Enid Zimmerman

When the Women's Caucus of the National Art Education Association (NAEA) set forth its position paper in April, 1976, it sought to support equality for women in a variety of ways, including encouraging research about the status of women in art education. The Women's Caucus also perceived itself as a public advocate for the elimination of sex discrimination and stereotyping in the art education profession. We have prepared this monograph of selected papers on the history of women art educators as a means of encouraging further historical research about the contributions, status, and role of women in the field of art education. Researching women art educators includes reporting who they were in the past so that who they are now and who they might be in the future can be assessed.

The 1960s witnessed a surge of interest in the women's movement and the beginnings of courses and research in women's studies on university campuses around the country. In the 1970s, there was a plethora of books and articles based on research about women. Virtually ignored by researchers in the past, women became a legitimate focus of numerous studies.

Although research about women has been conducted in psychology and education, it has just begun to make an impact on the field of art education. Art education research, despite its reputation for being objective, has sometimes reported history with bias, often changing or omitting information about women art educators. Many women played major roles in the foundation of art education courses that are familiar today. Their contributions, and the social constraints and obstacles they had to overcome, are important parts of the history of art education. Art educators must begin to challenge the inequities and stereotypes

as they exist in respect to women and replace them with an awareness that leads to understanding of the past roles of women and their present status in the field. Sound research should provide bases and impetus for change. It is not from opinions, but from conclusions drawn from research, that change should occur.

By dedicating this first monograph about women art educators to the late Mary Rouse, a strong, dynamic role model for women art educators is evoked. Guy Hubbard writes about Mary Rouse's contributions to art education as a personal friend and colleague. Hubbard relates that Rouse came to the field of art education later than usual as a non-traditional student returning to school in order to make a career change after divorce. One reality of life for many women art educators is the need to balance personal needs with professional demands. Mary Rouse responded to these sometimes conflicting concerns by becoming an advocate of equal treatment for all, an outstanding researcher, a respected faculty member, and a supportive friend and teacher. Hubbard describes the balance Rouse established between maintaining high standards for research and creating a supportive environment for her students. Hubbard also discusses the importance of June McFee as a mentor and role model for Rouse. Having experienced a close professional and personal association with McFee, Rouse developed similar bonds with her own students. Rouse's growth as a research oriented art educator is attributed to both a thorough graduate education in research methods and continued professional development through attendance at conferences. Hubbard discusses obstacles and gender stereotypes Rouse faced and how, despite them, she became a prominent art educator.

Whereas Mary Rouse exemplifies the woman art educator as researcher and public advocate for art education, earlier women art educators perceived their roles differently. Robert J. Saunders describes how serendipity, tenaciousness,

and curiosity lead him to ascertain the identity of a nineteenth century woman art educator. For nearly a century, Mrs. Louisa Minot had remained hidden behind the personna of Elizabeth Peabody while researchers continued to promulgate an historical error. Although Saunders uses the story of his search for Louisa Minot to make a point about accuracy in historical research, the rediscovery of Mrs. Minot can also be viewed as an example of the role of the woman art educator in the early nineteenth century. Louisa Minot did nothing that would provoke public attention; her contributions to art education were made anonymously, in the case of her writings, and practically, in the case of her actual teaching experiences. Like many nineteenth century women, Mrs. Minot seems to have accepted the stereotype favored by her era; women were private people contributing to society by nurturing others in the women's sphere of home and family. Even her art teaching seems to have begun at home with her own children and those of her friends and was later extended to public school teaching. As Saunders sketches the brief facts of her life, we see Mrs. Minot, like so many other undocumented art educators, quietly contributing to the field of art education.

Mrs. Minot's ghostly image can be contrasted with the women art educators, who taught at Syracuse University from 1900-1940, presented in Mary Ann Stankiewicz's paper. These Syracuse women appear to fit two stereotypes: the romantic view of artist and the Victorian view of woman. In this article, the problem of image among women art educators is discussed and questions about role models for future art educators is raised. None of the Syracuse women made a strong contribution to research in art education and few attended national conferences. The lives of Mary Ketcham, Rilla Jackman, and Catherine Condon present models of women art educators that are very different from the model presented of Mary Rouse. Yet, some themes are similar in both. Rouse combined personal and professional

concerns in her support for students and equal rights for women. Students and faculty in art education at Syracuse combined personal and professional interests in their art education sorority. The question of the quality and direction of influence a role model or mentor can exert is raised in both cases.

Belle Boas' years of professional activity coincided with those of the Syracuse women; like them, she was more a practitioner than researcher. Boas' contributions to art education, however, received more public attention because she published books about the topic, developed programs which were recognized as exemplary, and attended national conferences. As Enid Zimmerman explains, the development of Boas' ideas about art education were strongly influenced by Arthur Wesley Dow, Victor D'Amico, and her brother George Boas. These men developed theoretical bases for art education and Boas extended and implemented their ideas at the Horace Mann School and the Baltimore Museum of Art. Boas is interesting to study as a transitional figure in the shift of art education from Dow's synthetic method of teaching based on composition to more pragmatic, progressive methods emphasizing art in daily life. Her public image as a professional art educator was stronger than that of Mrs. Minot or the Syracuse ladies and her personal strengths in working with people are emphasized in Zimmerman's paper.

Like Belle Boas, Marion Quin Dix is an art educator who was very skillful in working with people. In the interview with Anne Gregory, Mrs. Dix describes herself as "a people picker", a description echoed by Jerome Hausman in his personal tribute which follows the interview. Marion Quin Dix, like Belle Boas, is also practically oriented and contributed to art education through her work in art supervision, workshop development, and national leadership. The story of this first woman president of NAEA is in many ways a far cry from the story of Mrs. Minot. While making vital contributions directly to students in the art

classroom, Marion Dix also contributed to the public image of art education. As public spokesperson for the field, she helped bring women art educators out from behind their fans.

In Enid Zimmerman's paper about Malvina Hoffman, we find another role for the woman art educator, that of the artist-teacher. Although identified primarily as a sculptor, Hoffman taught through her writings, exhibits at the Metropolitan Museum of Art, her own art work, and classes in her studio. Hoffman's major body of work is a series of sculptures, the "Races of Mankind", in the Chicago Field Museum of Natural History. In her paper, Zimmerman describes early influences on Hoffman which seem to have led her to sculpture in spite of obstacles and gender stereotypes. Zimmerman points out that stereotypes of artistic style have also led to Hoffman's work being praised in one era and undervalued today.

The effect of traditional women's roles as artists and art educators within a particular cultural heritage is examined in Leona Zastrow's paper. Basketry has been a woman's art in many American Indian tribes. Skills in basket weaving are important for women to develop so they can contribute to the tribal economy. These skills are transmitted from grandmother to granddaughter; thus, many women have been traditionally art educators in certain Indian societies. As Zastrow points out, pottery has followed the same pattern as basketry while painting, a departure from traditional Indian art forms, is more often taught in school. As transmission of craft skills moves from home to school, new roles for women art educators are described as being developed within Indian society.

The final paper in this monograph focuses on the process of doing historical research about women art educators. Using her research about Ruth Faison Shaw, developer of finger-painting, as an example, Mary Ann Stankiewicz describes a variety of resources that might be helpful to the researcher beginning to

investigate the history of women in art education. Stankiewicz suggests practical strategies for use in recording and organizing information. She points out that historical research about women art educators can be enriched by the use of both traditional historical methods and oral history methods. Gregory, Zastrow, Hausman, and Hubbard have drawn extensively on oral history in their interviews and personal reminiscences; Stankiewicz combined both methods in her research, Zimmerman and Saunders rely almost entirely on written sources for their information. More research about women art educators, that employs a variety of methods, is needed to prevent past and future Mrs. Minots from being lost in the mists of time, their contributions mistakenly attributed to others.

Women Art Educators, dedicated to the memory of Mary Rouse, presents a variety of roles for the woman art educator: artist, researcher, classroom teacher, art supervisor, college art educator, association leader, friend. The women whose stories are found in this volume also illustrate a range of status from anonymous art teachers to leaders recognized in the fields of art and art education. There is no one model for the woman art educator, although many women art educators seem to have accepted certain stereotypes. The issues of stereotypes, role models, and mentors run through these papers as a unifying theme. It would be difficult to isolate all factors which contribute to the development of women art educators; the women art educators presented in this monograph illustrate a variety of factors that contribute to understanding how they developed their professional roles.

Contributions to the Mary Rouse Memorial Fund at Indiana University have supported this publication. All proceeds from the sale of this monograph will be returned to the Mary Rouse Memorial Fund so that it can be used to sponsor other projects in the field of art education.

Mary Rouse: A Rememberance

Guy Hubbard

A person who did not know Mary Jane Rouse would have to sift through her papers, read what she had written, and talk to people who knew her to gather data for an article. I was close to her, however, and do not have to do that. I shall write about her contributions to art education and present them in as complete a way as possible, but from a very personal perspective. She was not simply a distinguished educator, she was one of my closest friends and also the colleague with whom I had most in common.

Mary Rouse was 38 when she appeared on the art education scene and 51 when she died. In a mere thirteen years, she established herself as one of the leaders in the field. The only thing that kept her from the highest possible recognition was her premature death. She was more than an art teacher; she was an art educator in the best sense of the word. When reacting to the continuing controversy, for example, about whether art educators were artists first or teachers first, Mary would declare in her usual emphatic manner that effective art educators were always distinguishable from artists because first and foremost they cared for people. It was unquestionably true in her case.

Convictions about what art education was and what art educators should be doing had developed slowly for her, but when she burst on the art education scene, her convictions were in place and in full motion. Her life had always revolved around art; she had demonstrated her ability early as an artist. At Louisiana Polytechnic Institute, she graduated cum laude in art at a youthful age of 20 and had been declared Most Outstanding Woman Student. Over the next ten years she worked successively in illustration, advertising, graphic design, and cartography. By the time she was 30 she was applying this experience to teaching college undergraduates. Her interest in teaching the subject of

design was eventually overtaken by a growing interest in the broader issue of teaching and learning in all areas of the visual arts. She came to recognize the fundamental need of all people to express themselves. In her desire to grapple with the problems of meeting this basic need, her former interest in the more narrow vocational preparation of students in design diminished.

By this time, however, she was a securely established faculty member at Louisiana Polytechnic Institute. She was also the sole breadwinner for a family of two sons as a conseouence of an unsatisfactory marriage and a divorce. It is little wonder that she met resistence when she announced her intention to continue her education in order to change her professional focus to the general field of art education. A Louisiana woman from a good family, an only child at that, was not honoring her responsibilities by discarding security and seniority at the mature age of 36 for the uncertainties of graduate school, not to mention the prospect of having to move far away in order to find a new position which might or might not be comparable to the one she already occupied. In the eyes of many people, art education was the least desirable of all areas of art study; to them it lacked both substance and prestige. Undaunted, Mary persisted in her quest. She armed herself with a Danforth College Teacher Fellowship and with characteristic fervor proceded to read all the recent art education journals and books she could find and attend all the major art education conferences. In doing so, she became acquainted with ideas of leaders in the field. Her plan was to identify a person and an institution where she might find the best possible doctoral program in art education in the country. Most doctoral students in Education either attend institutions that are close to their homes or go to institutions that offer them assistantships. For one year at least, Mary didn't need financial help, and since any move was a major enterprise, distance was not a primary concern.

She found who she was looking for at Stanford University in the person of

June King McFee. With McFee's commitment to using research data as the basis for decision making in art education, her ideas were having a powerful impact on a field that for years had accepted many concepts and practices without question. McFee questioned everything! Stanford University was the most perfect setting for Mary Rouse's needs. The experience transformed Mary's career, as it did for many others who joined the doctoral program at that time. Above all, Mary found that, as a mentor, June McFee surpassed any expectations she may have had when she left Louisiana. An indestructable bond was established between these two women that enriched both of their lives as well as the entire field of art education.

After a successful graduate experience at Stanford, but before she finished her doctorate, Mary recognized that one final need had to be met before she could be considered qualified to teach art education at a college or university. To fulfill this need she accepted a high school art teaching position that gave her the one kind of experience she lacked. Any newly graduated art teacher would have found the experience of handling oversized classes of students from families of itinerant farm workers difficult, but Mary at five feet four inches tall and 112 pounds was diminutive beside her students. Moreover, the teaching staff of the school never felt comfortable having a colleague who was on the brink of being awarded a Stanford Ph.D. and let her know it. Neither the teachers nor the students reckoned with Mary's forceful determination. While she never fully won them over, they came to acknowledge her competency.

With her professional preparation complete, Mary was now ready to embark on the part of her career for which she is most remembered. She burst on the art education scene even before she found a home at Indiana University. At the 1963 convention of the National Art Education Association (NAEA) in Kansas City, she delivered a paper that for many of those attending was tantamount to heresy.

She challenged the original research upon which the revered and recently deceased Viktor Lowenfeld had built much of his teaching and subsequent research. Only under the careful guidance of June McFee could Mary have conducted a comparison of perceptual styles as reported by Viktor Lowenfeld and the eminent psychologist Herman Witkin. Her conclusions were clear enough to cast doubt on the beliefs of a generation of art educators. Angry denunciations erupted at that session and rippled through the membership for the duration of the convention. This report from her dissertation created the first of many furors among art educators in the years that followed as Mary attacked myth after myth to challenge mindless orthodoxy. Her audacious and often almost truculent delivery of carefully prepared materials continually enraged established forces in the field, while at the same time delighting those who saw through the weaknesses of unsupportable convictions that Mary challenged. Others came to fear her sharp rejections of their arguments when it became apparent that her base of information was superior to theirs; her quick mind was easily able to see flaws in positions they supported.

It was these incisive qualities that led to her invitation, in 1965, to be a participant in the landmark gathering of art educators at Pennsylvania State University. Again, she made her contribution with characteristic intelligence and verve. In two short years after her emergence on the scene at Kansas City she became recognized as a force among the nation's leaders in art education. Notwithstanding the bombardment of presentations from leading thinkers in art, art education, and related areas of philosophy and the social sciences, the strongest impact of the Penn State Conference on Mary came from an address by the educational psychologist, Asahel Woodruff. Woodruff was unfamiliar with art education but was well informed about the nature of curriculum. He was a behaviorist, but a realistic and more humane behaviorist than others who were

prominent at that time. Both at the podium and away from it, he impressed everyone with his lucid ideas, especially Mary Rouse. Mary had acquired the research skills she needed in graduate school and had discovered a defensible theoretical foundation in McFee's Perception - Delineation Theory. It was Woodruff's curricular approach, however, that was to be evident later in her most significant contributions.

This initial encounter with Woodruff led to her interest in being included among a select group who were to be trained as instructors at a United States Office of Education (USOE) sponsored pre-conference training institute prior to the 1969 NAEA convention in New York City. For several days, the group met under the direction of Woodruff and his staff in Salt Lake City to prepare to guide their colleagues in the application of behavioral objectives to art instruction. The Institute had a pronounced effect on those who attended; some rejected such an approach for art education while others embraced it. For Mary, however, it provided further impetus for structuring the elementary school art textbook series she and I had begun preparing. This series had begun to take shape shortly before the Penn State Conference began. This Institute also helped sharpen ideas for an important article, written by Mary and me, on structured art curriculum that appeared in the 1970 Winter issue of Studies in Art Education.

The 1960s, with all their ferment, were a highly active period for Mary Rouse. She was appointed to the faculty of Indiana University in 1963 where she became a prime mover in the growth of the newly established masters and doctoral programs in art education. Her principal contribution to the doctoral program was the advancement of research instruction. She created a course to serve the needs of art education graduate students. Its reputation developed to the point where authorities in educational research at the I.U. School of

Education publicly acknowledged it to be comparable with the standard research course required of all education doctoral students.

This recognition was not awarded quickly or easily, yet once it had been achieved it greatly elevated the esteem with which these fledgling graduate programs were viewed. This recognition also brought the kind of autonomy that enabled the art education faculty to establish its own identity in an academic environment long dominated by more traditional subject areas. During this period, Mary was an indispensable member of the art education faculty. Few art educators in the 1960s possessed the research knowledge and skills to conduct high quality instruction in research methodology, but Mary did it superbly.

While Mary Rouse helped win faculty approval for these new graduate programs, she was also both a task master and a champion of students who enrolled in the programs. To women students, in particular, she was a special friend and ally. She knew first hand the obstacles that faced professional women. Mary had been denied family housing at Stanford because she was a divorced woman. On that occasion, she fought the bureaucracy and won, not only for herself, but for all women heads of families who were to follow. On another occasion, she had been mistakenly stereotyped by a professor as a diletante Southern woman and given a lower grade than she deserved. Subsequently, he acknowledged his bad judgment when challenged by this irate woman. These events represent only a few of the many occasions about which Mary felt the bitter sting of discrimination because of her gender or marital status. Such experiences made her a friend and champion of all women and men subjected to inequities. However, the most important people to her were always her students. She might rail at them if they were not performing their best, but woe betide anyone who chanced to treat them shabbily. She earned their loyalty and devotion through her tireless

efforts on their behalf, be it for better housing, a more scholarly dissertation, or introductions to influential colleagues. Following their graduations, she established liaisons with them so that they would lose no opportunity for engaging in their own research and publishing the results of their inquiries. Her selfless work on behalf of others led the Women's Caucus of the NAEA (of which she was a founding member) to award her the June McFee Award in recognition of outstanding service to art education. Mary was the second person to receive this honor, the first was June McFee. The ceremony was to have taken place in April, 1976 at the NAEA convention in St. Louis. Fate intervened; although Mary learned of the honor, she never attended. She was struck down by a fatal brain hemorrhage just before Christmas. Later in 1979, the Women's Caucus of the NAEA, in honor of Mary's contributions, established the Mary J. Rouse Award to be given to a young or rising professional in the field of art education. The criteria for this award include outstanding performance in scholarship, leadership, and teaching; qualities that Mary helped her students aspire to achieve.

Many of her selfless acts remain unsung because neither she nor others chose to make them public. For example, she fought to preserve her sorority during the turbulent period of the late 1960s when Greek organizations on college campuses were embattled. She was an active member of the American Federation of Teachers during its formative years on the I.U. Bloomington campus, long before the existance of Affirmative Action officers. She worked tirelessly to bring about improved pay conditions for faculty, especially those who suffered inequities in their stipends. Once again, these individuals were frequently single women. She also gave her time generously to support liberal political candidates and issues. By the mid 1970s, her reputation had grown to the point that she was a respected advisor both to the Dean of the Faculties and the Chancellor of the Bloomington campus.

The focus of her busy life was always directed at serving the needs of people, yet Mary assiduously pursued scholarship. Research lay at the heart of her professional work. She did not do more research because of her willingness to subordinate her personal needs to the needs of others. Nonetheless, within a few months of her arrival at Indiana University in 1963, she was awarded a U.S. Office of Education grant to develop a descriptive scale for measuring art products. The final report received strong critical endorsement. In 1965, she was invited by the College Art Association to conduct a study financed by the USOE about art programs at predominantly Negro colleges. This study required that she travel extensively in the Southeastern states. From the vantage of the 1980s, this task might appear to require little courage, but in the 1960s the situation was quite different. A white woman travelling alone to visit Negro colleges, numbers of which were in isolated rural areas, was unusual and frequently considered unwelcome by local residents. On her return, Mary spoke of many encounters which might have led to considerable unpleasantness had she not grown up in the South and understood the realities of life in that region.

Her committment and success in her research led her to be invited to join a group that eventually flowered as an NAEA affiliate devoted exclusively to reporting research. At the 1969 convention, she was elected to the co-editorship of Studies in Art Education, the research journal of the profession. She was the second woman to hold this position. Normally an appointment as junior editor led, after two years, to a two year term as senior editor. But, tragedy intervened. The death of Manual Borkan thrust her into the editorship a year sooner than usual. After a shortened period of apprenticeship, Mary had to carry the load for nine issues instead of six. The articles in these three volumes reflect the effort she made to present contributions from researchers who were unknown as well as those who were prominent. They also represent a balance

of descriptive and empirical research successfully interwoven with curriculum papers. This service to the profession deserves special recognition, not simply because of its duration, but also because she received no relief from her normal professional duties either from Indiana University or from NAEA.

One must return to the events of the Penn State Conference and to the encounter with Asahel Woodruff for the beginnings of what was to become Mary Rouse's most important contribution to art education. Long before she enrolled at Stanford, Mary had recognized that the college preparation of elementary teachers in art was woefully inadequate. Once these students became teachers they had no instructional program of substance to guide them unlike the situation in virtaully every other subject area in the school curriculum. As a consequence, art instruction in elementary schools was at best a hit or miss affair; art educators had done little to alleviate the problem other than try to encourage school districts to hire elementary art teachers. It was this void that caused Mary and I to work together to write a series of art textbooks that both classroom teachers and their students might use. Many colleagues thought the goal impossible while others considered the idea of art textbooks nothing short of heresy. This enterprise led to a professional partnership that was cut short only by Mary's premature death. Our partnership began with scribbles on a chalkboard in a small back room at I.U. during the spring of 1965. The program was based on a behavioral approach to learning, yet the content was couched in language that children and non-art teachers would be able to understand and use. It was designed within the typical time and materials constraints common in elementary schools. Above all, it presented a structured art program for a full six years of elementary school. Had an effective precedent been established, the task would have been much easier, but, no such precedent existed. The content of art had not been analysed for its appropriateness to developmental levels. Many classroom teachers were uncertain at first about how to use such

a program. Moreover, conservative art educators bitterly fought the idea for fear that a published program would lead to reduction in the number of elementary art teachers. Not least, in the wake of the Russian Sputnik achievement of the late 1950s, the school publishing industry in the 1960s was preoccupied with academic subjects. Many of the same obstacles remain with us today, but, because of the products of these labors, art instruction has become available to tens of thousands of children and teachers. A small dent has been made. Mary often declared that she felt this program to be her most valuable professional contribution because, through it, many children received education in art who otherwise would have ahd this dimension of their education neglected.

To discuss Mary Rouse only as a professional person would not present all facets of her personality. She was passionately fond of opera. Visitors to her home would often find her sitting cross-legged on a sofa balancing a typewriter on her lap, surrounded by the sound of grand opera. Communication was impossible because of the volume, so the visitor had to wait until the record or act ended. She also sailed her own boat and enjoyed skiing. Her true ambition was to become a beachcomber and, periodically, usually in the dead of winter, she headed for the warm sandy beaches of the South. She detested the harsh Indiana winters with a passion and grumbled incessantly about the cold weather. But, in spite of the weather, Bloomington and Indiana University had become home for her and she stayed.

While death is always tragic, Mary's death at little more than 50 was especially poignant. She had earned a fine reputation for herself as a researcher and author. She was sought after for her counsel both professionally and personally. At 51, she was on the brink of immense opportunities and equally great satisfactions. Plans were being laid for additional ventures in writing and research; she was ablaze with enthusiasm at the prospect. The

profession suffered a grievous blow at her untimely death. Her immediate family, friends, and colleagues suffered most of all because they had to continue without her. Her legacy rests in the effects her writings about art education have had on teachers and students; although, perhaps to an even greater degree, it resides with her students who continue to carry her ideas and inspiration with them throughout their careers.

Guy Hubbard is Professor of Art Education, Art Education Department, Indiana University, Bloomington, Indiana.

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The Search for Mrs. Minot: An Essay on the Caprices of Historical Research

Robert J. Saunders

What holds the historian to his research is that he never catches up with his story, regardless of the direction in which he goes. There is always some clue, some thought, some reference which arrows him further back in time or makes him dependent upon a farther date in the future.

In this age of historical consciousness there are research findings continually being published, recorded, journaled, or taped, and piled up on the heap of today. This heap, in its unselective abundance, is a hodge-podge of the significant and the insignificant. It is the problem of the contemporary historian to sort, sift, and bring structure to the mass before it is too late. The historian searching into the past must disrupt the haphazard selectivity of time and discover those items which should not be forgotten. He must put into their proper places those often recorded, but not always significant, items which brought neglect to the rest. He must bring new meaning and air to the dull hand-me-downs of historical data. When this is done, he might, very possibly, hold in his hands the image of a person whom history had forgotten. Or, if time has been really unkind, the image of a person whom historians have confused with someone else. Such a search was the search for Mrs. Minot.

The dead past is not dead. The will to survive is too great within the spirit to sleep long in the grave. The tenuous, tenacious fingers of the near famous reach out over hundreds of years to unkindly impose their unrest upon the peace of mind of the living historian.

This insistence from the past is even more tenacious when the restless spirit is that of a woman. It is perhaps even more so than that, when the restlessness for recovery belongs to a woman whose work has been confused with

that of another woman.

If mid-nineteenth century Boston propriety, with the modesty of its female writers, caused her to hide behind the open fan of anonymity, then proper feminine vanity - more spirited now - caused her to lower her fan and make her intentions known. Pity the poor male historian at a time such as that. She will not let him be. She will just not let him be.

Mrs. Minot's first whisper came through to me the winter of ten years ago, (in 1953) in the bits and pieces of notes for a Master's thesis on "The Parallel Development of Art Education in the United States and Canada...." Never mind all that. The ghost once stirred will not sleep until its purpose is accomplished. Perhaps her first sibilant sound of whisper came when the young researcher, like others before, recorded the name of someone else as the authoress of her own work. I copied on a small white card this reference:

> "Peabody, Mary
> 1839, Manual for Teaching Linear Drawing
> Boston: House of Peabody
> Organized class for 100 teachers."

Perhaps the long white silhouette of her fingers passed over the penciled note and held back the perpetuation of this error, for I did not use this data then.

The Master's thesis had been a pilot study to investigate aspects of concentrated historical research. Two years later I began my doctoral dissertation to penetrate more deeply into the beginning of art education in the United States: "The Contributions of Horace Mann, Mary Peabody Mann, and Elizabeth Peabody to Art Education...." It was like a control group of three members of a single family. Each member of this relationship had been mentioned in previous historical accounts of art education. Mann went to Europe in 1843 and upon his return to America recommended methods used in the Prussian schools to teach drawing in the public schools. It was still questionable whether the Guide to

Drawing by Professor Schmid, which Mann published in the Common School Journal, had been translated from the German by his wife Mary Mann. Elizabeth Peabody, his sister-in-law through Mary, had a major part in introducing Frobellean kindergartens to the United States. The study had a beginning, their births; and an end, their deaths. The correlative parts were their family relationships. The variables were the differences of their backgrounds and their personalities. The lives of famous people have a beginning and come to an end, but the research on them can be endless.

My research began with letters for source material. I wrote to the Massachusetts Historical Society; the Berg Collection of Early American Manuscripts in the New York Public Library; Mrs. Louise Tharp, who had written two biographies on these people; and the Horace Mann Library at Antioch College. The Historical Society had letters by Mann, themes and papers written in schools, and pages of lettering and notes written home from college about his laundry. The Berg Collection had letters and journals, and commonplace books kept by the Peabody sisters, and an apology from Mann to Elizabeth for talking baby-talk one evening in a light mood. Mrs. Tharp expressed doubts about the study, but offered generous encouragement. The Mann Library recommended Robert L. Straker, an alumnus who had been collecting Mann and Peabody papers and documents for twenty-five years. Straker's collection was enormous, his indexing and cross-indexing unbelievably minute, and his transcripts of letters in public collections well recorded. All of this work was directed toward the writing of a definitive biography of Mann which he finally began to write in 1958 or 1959. On December 7, 1959, Straker died suddenly of a heart attack while shaving. The biography was five or six chapters long. History cannot stop for the historian, but takes him along.

As the research progressed, in and out at irregularly long and short intervals, this reference appeared and reappeared like the sewing of a first

grade child. I checked and rechecked to see if anything had been missed. In all the piles of notes, letters, and documents in the libraries and collections there was no reference to such a book by Mary Peabody. To the previous sources new sources were added, and still no reference. The Boston Public Library, the New York Public Library, and the Library of Congress had no reference on such a book by Mary or any other authoress. The penciled note on the white index card remained an active note that would not rest.

Mr. Straker knew of no such book, nor had any reference or statement in a letter indicating that either Mary or Elizabeth taught drawing to a class of one hundred teachers. Certain facts questioned the validity of the reference. The book was supposed to have been published by Elizabeth in 1839, but she did not open her book store and publishing house until 1840. Mary could not have taught a class of one hundred teachers in Boston, because she was living in Salem much of that time.

However, for all of this the card did exist, and the reference was copied from some source which should have been copied. It was written in my hand. The white card was real. The blue lines were real. The reference was too full of possible truth to discard without investigation. When was this note made? When had I used these cards and kept them in the small tin box? While meditating on the source of this reference (someone, sometime, should write an essay on the influence of the water closet on the intellectual progress of Western civilization), I remembered six years before, three apartments back, and several different desk tops ago that I used these cards at a small work table during the research on my Master's thesis.

I checked the thesis, but found I had not used this material. The ghostly finger stayed my hand. There was no reference in a footnote to it. In the bibliography one reference may have been the source:

Hancy, James P., ed. Art Education in the Public Schools of the United States. New York: American Art Annual, 1908, pp. 21-77.

Two copies of this book were known to me, one in the Pattee Library at Penn State, the other in the New York Public Library. New York was closer. The book was brought up from the deep well and here at last was the information. But it was wrong. On page 24 it read:

> ". . . the house of Peabody in Boston issued a manual on the method of teaching linear drawing. This had been written by Mary T. Peabody, a public-spirited lady who had for two years previously been teaching drawing in the Franklin School in Boston. Her success in the classroom led to the organization of a group of primary teachers - nearly one hundred in all - before whom she developed her method of approach to the simple outline and geometric figures she had used in her own class work . . ."

Where Haney got his information was yet to be decided. In writing his historical account, he used some sources more than others. I checked one of his most frequent references, a large four volume edition on Art and Industry, 1885, by Colonel Isaac Edwards Clarke that was already familiar to me. In sending down the request slip at the New York Public Library, I fortunately copied the wrong file card number and from the lower depths of its architecture the mine shaft book cage brought a different work by Clarke, Art and Industrial Education. It was a monograph written by Colonel Clark for the Department of Education, Universal International Exposition, St. Louis, 1904. On page 710, completely new and contradictory information appeared:

> ". . . In 1838-39, Miss E. P. Peabody gave a course of free lessons in drawing in the Franklin School, Boston, and in 1841-42 a similar course to a class of one hundred teachers of primary schools. Miss E. P. Peabody and her sister, Miss Mary Peabody (later Mrs. Horace Mann) each published an elementary treatise illustrating their method of teaching drawing and reading . . . ."

The information here did not comply with the biographical facts of the two sisters as Mr. Straker and I knew them.

I tried the other book by Colonel Clarke. In Art and Industry: Education in the Industrial and Fine Arts in the United States, published by the Government Printing Office (1885), Part 1 read: "Drawing in the Public Schools" of a four volume tome with almost a thousand pages in each volume, within a range of copiously burdensome data, Colonel Clarke wrote in several statements that had already been quoted from his later monograph. Although there was no specific reference to this material, on the same pages as these statements, he footnoted and quoted material from several issues of Volume 4 of the Connecticut Common School Journal. There was not time then to again exhume from the lower depths more sources, but several weeks later there was.

Volume 4 of the Connecticut Common School Journal has various bits of pertinent information spread through several issues. Issue 3, January 15, 1842, page 29 announced a book:

> Theory of Teaching with a few practical illustrations by a teacher. Boston: E.P. Peabody.

A short paragraph praised this book and suggested that Elizabeth was the teacher who wrote the book. Letters written by Elizabeth in the collection of Robert L. Straker indicate that Anna Cabot, Mrs. Charles Russell Lowell, was the authoress. Again we find the fan of anonymity, and the intellectual modesty of the feminine mind before women's rights. In issue 5, February 15, 1842, page 52 a newly published book was announced:

> A Method of Teaching Linear Drawing: Adapted to the Public Schools. Boston: E. P. Peabody. Hartford: Tyler and Porter.

At last this was the book. But who wrote it? Elizabeth published it. Haney wrote that Mary was the authoress. Clarke wrote Elizabeth was. This reference does not indicate. Also, Clarke referred to this book as an 1839 publication. At least the book was found. The announcement carried this additional comment:

> "If we received a copy of this admirable little work earlier we should have enriched our columns with extracts under appropriate head. It is just what is wanted for teaching linear drawing."

Assuming that the editor's enthusiasm may have carried to the next issue, we find in Connecticut Common School Journal, Vol. 4, No. 6, March 15, 1842 that their columns were indeed enriched with extracts under this appropriate head: "Reasons for Introducing Linear Drawing Into the Common Schools." However, in reading and copying this, something seemed very familiar. Horace Mann had published much the same material later in his Common School Journal, July 15, 1842. I had copied this before while it was an unsigned article called "Drawing." This article made reference to two books then before the public and "well adapted to facilitate the introduction of drawing in the schools." One was titled, Linear Drawing, adapted to the Public Schools, and the other, Easy Lessons in Perspective.

Perhaps the most difficult part of historical research, other than defining the anonymous, is weeding out the misprints, distortions through abbreviation, and typographical errors in source materials. If Mann had printed the entire title of this book and reference to the author in the article, "Drawing," rather than shorten it to, "Linear Drawing," my search for it would have been over in the summer of 1954 rather than the winter of 1959. And now at last, another "at last," the proof of the book referred to on the little white card existed. But who wrote it and where was it? Again I started to look. I even wrote a sentence request for the Sunday New York Times Book Review. There was no reply. Then the question, "Who would have a copy?" Finally, of course, Henry Barnard. He was the editor of the Connecticut Common School Journal who had written, "If we received a copy of this admirable little book earlier," in his announcement. Perhaps the remains of his library still had this copy. Where would his library be? He was a Hartford man. All New England

towns seem to have historical societies. State capitals often may have state historical societies. I wrote the librarian of the Connecticut Historical Society in Hartford asking where the Barnard Collection would be, mentioning my particular interest in this book. A month later Thompson Harlowe, the director, wrote that the book did exist and that a copy was in Henry Barnard's collection in the Watkinson Library, Trinity College, Hartford. He further indicated that someone named 'Cushing' referred to the author as Elizabeth Palmer Peabody. But we, Straker and I, already knew that this was not so. Elizabeth's letters were always quite full of her enterprises and those written at this time to not mention such a book being one of them. Mary also made no references to such a work, although several letters written during the fall of 1842 indicate that she was busy on a drawing book and her references to Professor Schmid suggest that this was when she translated his Guide to Drawing.

I asked the librarian of the Watkinson LIbrary about the possibility of borrowing this book. Within the month I received a reply that the Watkinson Library was a non-circulating library. The only way to borrow a copy was through inter-library loans. Through which library? By this time, I was no longer a student on a campus, but had been teaching art for three years in a public school in New Jersey. The New York Public Library was my main source of information and they could not help. Pennsylvania State was as remote as Hartford, Connecticut. Montclair Teacher's College was the closest. Fortunately a student teacher from there was working with me in the classroom. This made me an off-campus member of their faculty. I asked Miss Merlham, the librarian there, to order this book on an inter-library loan. They sent an official request slip to Hartford. Within a fortnight we received word that the book was not owned by the library. I wrote the librarian suggesting that it was

owned by them, but rather than a reference to it being in the regular card file, the book might be found in the Barnard Collection and "please send it on the original request." Once the ball of historical inquiry starts rolling it gathers speed, but sometimes hits a rock. The search was already complicated enough. Shortly a note arrived apologizing for the delay, but saying the book had been forwarded. Miss Merlham then sent a note stating the book had arrived. This was February, 1959. The winter was exerting its biggest blasts. The vanity of women is such, and the restlessness of this spirit waiting since the first mis-information in 1885 was such that she would have it no other way. Finally, through the wild winded snows of winter I arrived up the hill and bended into the Montclair Library. There I was given a small book, almost 120 years old, measuring 4½ by 7½ inches long and numbering only 49 pages.

Anxiously, behind everything, was the wish to find a trace of the author. Then, on the title page, she again raised her fan. Where a name should be it read, "By the author of 'Easy Lessons in Perspective'." However, written in the corner in pencil with a question mark on each side was the name '? Mrs. Minot?' Also on a paper library tag, but crossed out, again was the name, "Mrs. Minot." I sat down and copied its contents including the sketches of the lessons. The introduction was familiar. It had been used for the articles in the two Common School Journals. I copied until the book and the library both closed and returned home full and warm in spite of the cold wind's blast.

Mrs. Minot, Mrs. Minot, I had known you for some time. If you were she, why did you flirt so fleetingly over your fan? The previous summer I had written several pages on you in my dissertation, but had finally cut you out. You were a friend of Elizabeth Peabody when she taught in Hallowell, Maine at the Gardiners. She wrote of you, Mrs. William Minott (Elizabeth's spelling, she was a bit untidy in her letters), as a special friend who taught her own

children, walked with them in the woods, enjoyed sketching with them, and was a brilliant woman.

Robert Straker knew nothing about this book but was interested because it was published by Elizabeth. I wrote him giving him full references and asked about Mrs. Minot. Shortly afterward a letter arrived giving as much detail as he could.

According to Straker, Elizabeth knew the Minots in Boston as well as Hallowell. Mrs. William Minot, Louisa, was the daughter of Daniel Davis, a lawyer who passed most of his life in Cambridge. In October, 1824, Elizabeth wrote to a friend saying the Minot house in Boston had recently burned. Louisa was most accomplished in languages, philosophy, and sketching. She taught her own four children herself. Elizabeth met her again when she stayed with her daughter at the same boarding house as Elizabeth and Mary, Mrs. Clarke's on Somerset Place. William Minot was a lawyer.

Louisa Minot did some teaching in the public schools of Boston. George Combe in his published Notes on the United States of North America based on his tour, made this entry for November 1, 1838.

> "Mrs. Minot, a lady of Boston, distinguished for her enlightened zeal in education, is endeavoring to introduce drawing into these (public) schools."

Horace Mann, in an undated letter, addressed to Mary Peabody at 1 Chauncey Place (She lived there sometime in 1841.), wrote, "I gave the manuscript of Mrs. Minott (sic) months ago." We might cautiously assume that this was the manuscript for the introductory article which both Common School Journals published in 1842. But because this was the introduction to the book itself, and since the book was not published until 1842, we might assume that the manuscript for the book had been sent to Henry Barnard. It had been published in Hartford by Tyler and Potter.

These things we know now: Mrs. Minot did teach in the public schools and worked at introducing drawing into public school curriculum. She had written a manuscript which Mann sent to Barnard a year before the publication of Methods of Teaching Linear Drawing Adapted for the Public Schools, by the author of Easy Lessons in Perspective. This book was published in Hartford and Boston. Elizabeth published the work of her friends. In returning to the Haney-Clark data, we checked on the Franklin School. Records at the School Committee Office in Boston indicate that a Franklin School at that time was located on Washington Street. Up to this point, what we know is only supposition. We still do not know if there exist letters referring to this book by Louisa Minot. In the Minot papers are there any bills or receipts for publishing, or items of contract? In the Massachusetts Historical Society on Boylston Street in Boston, there are several rows of stacks lined from floor to ceiling with several hundred boxes of letters, publishings, documents, all unsorted, unclassified, belonging to the Minot family. They are just there, thousands of them, with some vague semblance of order. Dr. Malcomb Freiberg, editor of the society publications at that time, indicated that a special grant would have to be made to employ someone to work full time several years to bring order to them and catalogue their contents.

In this collection is a family history and the history of Boston as it effects the family. In 1957 Katherine Minot Channing compiled a selection of these letters for a private family publication. They date from 1773 to 1871. In reply to a letter of inquiry, a final statement might be found, but still not actual proof that Mrs. Louisa Minot was the authoress we have been looking for. But is is a long time now, since an error was copied on to a small white index card. In a letter dated July 15, 1959, Mrs. Henry N. (Katherine Minot) Channing wrote:

> ". . . I don't doubt that among the Minot papers at the Massachusetts Historical Society there would be contracts with publishers etc. which would definitely confirm that Louisa Minot had published these books (Methods . . . . and Easy Lessons in Perspective) on drawing.
>
> I have every reason to think that "Easy Lessons in Perspective" is by Louisa Minot, but no direct proof. Her brother, Admiral Charles Henry Dana, left a partial list of her publications which I checked with the Boston Athenaem. This was difficult as articles . . . . were unsigned. I think I would not have known that she actually taught drawing in the public schools had it not been for an obituary notice. Through her letters and those of her friends I know she had classes at home."

And so it is almost ended. Enough for the time being.

Mrs. Louisa Minot, we have closed your fan. After a hundred years, we again know your name. Sleep, and let us go on from here.

NOTE: Since the time I began writing this essay, I have found two perpetuations of the Clarke data discussed here:

> Charles A. Bennett, History of Manual and Industrial Education Up to 1870 (Peoria, Charles A. Bennett Co., Inc. 1926) p. 419 repeats this information and states his reference as:
> "Clarke, Isaac Edwards. Art and Industry. U.S. Bureau of Education, Washington, 1885."
>
> William Whitford, Introduction to Art Education, (New York: D. Appleton Co., 1929) p. 8 gives much the same information and states his reference as: "Charles A. Bennett, History of Manual and Industrial Education Up to 1870" . . . p. 419.

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Footnote

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Woman, Artist, Art Educator:
Professional Image Among Women Art Educators

Mary Ann Stankiewicz

Mary Erickson, in her paper "An Historical Explanation of the Schism between Research and Practice in Art Education" (1979), reviews the debate among art educators during 1963-64 on whether art education is a discipline. Erickson herself believes that art education is a discipline, by which she seems to mean a branch of knowledge involving research. However, she argues, at the current time, art education is not a fully formed discipline because its research lacks what Thomas Kuhn (1970) has called a "paradigm" or comprehensive, unifying theory. Erickson suggests that we turn to historical inquiry for help in asking hard questions about the pre-paradigmatic state of art education. Erickson's own historical examination of the professional life of one art educator, Miss Alice Robinson of the Ohio State University, suggests an historical explanation for the state of art education. The two main arguments of Erickson's paper are:

> (a) that art education is in a primitive protodisciplinary state and (b) that art educators' image of ourselves as professionals has and continues to contribute to our remaining in that state. (p. 12)

According to Erickson, our self-image as art educators is and has been based on inadequate role models. Some of these models have included sexual stereotypes of women, romantic conceptions of the artist, and a narrow model of the scientist-researcher. In order for art education to become a mature discipline, Erickson suggests that we need a stronger sense of identity, a self-image based on role models which unify practitioner and researcher but which do not limit research to the scientific model.

In her paper, Mary Erickson (1979) describes the professional life of "A Researcher Who Might Have Been" (p. 8),Alice Robinson. In Miss Robinson's

life and work, Erickson finds an interlocking personal and professional self-image with two principle features: (a) the art educator is a woman and views herself as stereotypically female, and (b) the art educator sees herself as an artist or art historian who teaches rather than as a professional concerned with the business of art teaching and learning. Erickson uses the historical case study of Miss Robinson as a basis for questioning the schism between research and practice in art education. Although Erickson admits that Miss Robinson might be unique, she asks:

> might it not be possible that in a more general way she is representative of a larger number of persons? Might she not be representative of persons in potentially prominent positions who, like her, have gone unrecorded in our histories but have nonetheless been pervasive in their influence? (p. 10)

This paper will present historical evidence in support of the argument that many women art educators in the past have shared certain characteristics. Taking seven characteristics from Erickson's biographical study of Alice Robinson, I will use historical evidence from the study of art education faculty at one university to argue that Alice Robinson was not unique in her professional image but does in fact represent a type of female art educator common in the early years of this century. If the stereotyped model of both woman and artist was indeed a common one, it is not surprising that Erickson should find art education in a proto-disciplinary state.

In the following sections, I will examine the professional lives of female art educators at Syracuse University, 1900-1940, focusing on three ladies[1]: Mary Ketcham, Rilla Jackman, and Catharine Condon. Using historical evidence, I will show characteristics of the "Alice Robinson" type in the biographies of the Syracuse ladies. These characteristics are as follows:

1. The subject seems not to have made a distinction between personal and professional life.

2. The subject was an unmarried woman with personality traits which fit the stereotype of an "old maid".
3. The subject had little professional power or recognition.
4. The subject seems to have viewed herself as an artist or art historian, spending her free time making and studying art.
5. The subject saw advanced academic work in art education as less important than practical or studio work.
6. The subject held a fatalistic view of art teachers, believing that they are born, not made.
7. The subject taught about art or how to make art in her art education classes but paid little attention to talk about art teaching.

Not all the Syracuse ladies shared all the characteristics of the "Alice Robinson" type, but each displayed several of the characteristics in her professional life. Each of the ladies was an art educator by virtue of being hired to teach in the art teacher preparation program at Syracuse University. Although most of the ladies seem to have thought of themselves as artists throughout their careers, at least half of their teaching responsibilities were in art education. The sample population examined in this paper remains small, but I believe we can begin to identify commonalities in the professional image projected by many women art educators of the past. If Erickson's argument is sound, this image may indeed have contributed to the lack of a research paradigm in art education.

The Syracuse Ladies

Erickson has written that women have seemed to dominate art education, basing that assertion on her own observations (p. 10). The history of Syracuse art education offers historical support for that assertion. Of the sixteen

faculty involved in art education at Syracuse between 1900 and 1940, only two were men. Table 1 lists the Syracuse art education faculty during the years 1900 and 1940. From Mary Ketcham, first instructor of Normal Art in 1900, through Catharine Condon, first dual professor of art and education, all the heads of art education at Syracuse were women. Between 1901 and 1940, Syracuse University granted a total of 186 certificates and 268 baccalaureate degrees in art education. For over 400 students, most of whom were female, the pervasive model of a professional art educator was a woman, generally a spinster. The few exceptions to the rule of single blessedness stand out in the archival records. Julia Hill Atwater resigned her position at Syracuse soon after her marriage to "enter upon domestic life" (Syracuse, Note 1). Maire Loomis' name stands out in faculty records because she is frequently referred to as "Mrs. Marie Loomis," a distinction not accorded her colleagues.

The lives of the ladies who taught art education at Syracuse seem much like the life of Miss Robinson in Ohio. In the early years of the art education program, personal and professional lives mingled closely. For example, Margaret Dobson invited students and colleagues to her home for evenings of readings from current art books. Both students and faculty participated in Rho Beta Upsilon, an art education sorority. Rho Beta Upsilon (RBU) was a curious case of a professional organization for art education students which was also a social sorority meeting the non-professional needs of its members.

Probably the first student organization for future art teachers had been formed, in 1874, at Massachusetts Normal Art School (Haney, 1908). Although this group lasted only three years, the students did manage to compile and publish a volume of papers on art education. The normal[2] art sorority at

Table 1

Art Education Faculty at Syracuse University

1900-1940

Name	Years	Sex	Program Head
Mary Ketcham	1900-1920	F	1900-1902
Elizabeth Van Valkenberg	1902-1906	F	1902-1906
Julia Ava Hill Atwell	1906-1911	F	1906-1911
Mary Ford Doux	1909-1913	F	
Mrs. Marie Loomis	1909-1916?	F	
Rilla Evelyn Jackman	1911-1934	F	1911-1934
George I. Lewis	1911-1914	M	
Margaret Anna Dobson	1913-1925	F	
Marcia Taft Janes	1914-1918	F	
Helen Crane	1916-1918	F	
Jane C. Sweeting Haven	1917-1920	F	
Grace L. Schauffler	1918-1919	F	
Irene Sargent	1918-1925	F	
Gertrude Pohlman Liedtke	1919-1920	F	
Catharine Estelle Condon	1920-25, 1929-57	F	1934-1949
Roy Blakeney	1939-1942	M	

Syracuse University never published; its aims may have been less professional than social. From the start, the majority of normal art students had been female. These women sharing a common career goal appear to have felt the need to establish some sort of organization. A later normal art club probably met similar needs but was not limited to women. The Alpha chapter of RBU was established at Syracuse in 1903. Its colors were red and green; its flower the red carnation. The sorority pin reflected the artistic interests of the group. A palette rested on two paint brushes with the Greek letters Rho Beta Upsilon down the center and a border of small jewels.

The girls of RBU invited faculty women into their sisterhood from the start. Professors Elizabeth Van Valkenberg, Julia A. Hill (Atwater), Mary Ketcham, and others were initiated into the sorority. The sorority had its own house, a bonus for the members since Syracuse had been founded on the German model rather than the British. At the beginning, Syracuse was not a residential college; students were expected to find their own lodgings at local boarding houses. Membership in the normal art sorority, then, allowed normal art students to live with women of similar interests in a sorority house. The young ladies organized social functions attended by gentlemen from Syracuse, Utica, and Cornell. They held initiation banquets with toasts such as: What is College without a Man, Rho Beta Upsilon out of College, and Crushes. As time went on, the professional goals of the group, whatever they might have been, lost importance and the social functions predominated. In 1911, the chapter became Upsilon Alpha of the national social sorority, Chi Omega. In spite of its short life, RBU was important in the history of art teacher preparation at Syracuse University. It marked both an early stirring of interest in professional art education organizations and a lack of separation between personal and professional lives for students and faculty.

The lack of distinction between personal and professional interests demonstrated by Rho Beta Upsilon may be viewed from more than one perspective. Certainly it does not fit the traditional model of separation of homelife and work found in men's organizations. When judged by comparison with other professional groups, RBU does not seem to have done much to promote professional growth among its members. On the other hand, RBU could be considered as a support group for its members. Women at Syracuse in the late nineteenth and early twentieth centuries were seen in stereotypical roles. Woman's work has generally been inseparable from her home. The standard belief among Syracuse students was that co-ed meant looking for a husband. It could have been that RBU did give art education students the opportunity to develop a professional model allowing for both home and work, to observe professional women who led a full life without marriage, or to support each other in planning for a future combining work and marriage. We could see in RBU a model for a new sort of feminine group which unified both professional and personal concerns. I suspect that this is a rather radical feminist interpretation of the historical facts and that the young sorority girls were more concerned with social opportunities than with raising their consciousness. The sorority, however, did not encourage its members to separate their personal lives from their careers. Thus, Rho Beta Upsilon seems to have done more to foster feminine stereotypes among art educators than to discourage them.

Like Alice Robinson, the Syracuse ladies made little impact on the national scene in art education. Archival records show that both Rilla Jackman and Catharine Condon participated in Eastern Arts Association meetings during the twenties and thirties, but neither took a leadership role in professional organizations. Few of the Syracuse faculty published articles in art education journals of the day, although Jackman did write a textbook on American art

history. Most of the Syracuse ladies, again like Miss Robinson, seem to have devoted their free time to art making and art study. Records show that Ketcham, Dobson, Condon, and other exhibited their own work regularly. At Syracuse, there was confusion about whether art education belonged with art studio studies or with professional courses for future teachers. In either case, studio work was a strong part of the curriculum. Even those courses labelled "art education" seem to have required studio projects. Thus, Syracuse art education favored the artist role model rather than the researcher. The art education faculty generally taught studio or art history courses as well as art education courses.

The ladies who taught art education at Syracuse between 1900 and 1940 left little evidence of their lives and works. Mentions in university archival records, recollections by former students, bits and pieces of information allow us to sketch out biographies of three of the Syracuse ladies: Mary Ketcham, Rilla Jackman, and Catharine Condon. The images projected by these three art educators show certain parallels with the image of Alice Robinson. Mary Ketcham seems to have viewed herself primarily as an artist/designer. In a biographical sketch, written late in her life, she made no mention of her early work in Normal Art at Syracuse, discussing instead her work in design. Ketcham did, however, prepare art teachers throughout her career. Rilla Jackman, although head of art education at Syracuse, did research in art history. Her book on American arts reveals her assumptions that artists are born not made and that art teachers should first of all be artists. Catharine Condon seems to have had an "old maid" personality. She was shy, self-effacing, and seemed old-fashioned to her youthful students. Although she did receive a masters degree in art education, her thesis contained less research than prescription.

Mary Ketcham: Designer as Art Educator

Establishing facts of Mary Ketcham's life is difficult. Her last name is spelled either Ketcham or Ketchum; later in life she was known as Rosemary, not Mary. In addition to these discrepencies, Mary seems to have prevaricated about her age. Obituaries and other biographical records give October 3, 1882, as her date of birth. However, Mary graduated from college in 1894. If the 1882 birthdate is correct, Mary was a child prodigy who graduated from college before she was twelve. Mary Ketcham's training in art included much work in crafts and design. She received her Bachelor of Literature degree from Ohio Wesleyan University, one of the early colleges to offer drawing courses (Haney, 1908). In accordance with academic tradition, drawing and painting from casts, still life, life models, and landscape were an important part of the Ohio Wesleyan art program. Ohio Wesleyan also offered wood carving, china painting, tapestry painting, and a course in decorative art. The art faculty were predominantly women. This latter fact and the course offerings suggest that Ohio Wesleyan was influenced by the Arts and Crafts movement, in which women were quite active (Callen, 1979). The wood carving course, in particular, was very popular with students. The class of 1894, Mary's class, sent a carved portrait frame to the White House. Mary seems to have included woodcarving in her art studies.

In 1900, Mary accepted a teaching position at the College of Fine Arts at Syracuse. From 1900 through 1902, she taught Normal Art; after 1902, most of her efforts were devoted to the design course. Although official bulletins describing the design course claim that it served to prepare art teachers as well as designers, Ketcham herself never mentioned her work in art education. It seems likely that the two years Mary Ketcham taught normal art were, to her, merely a prelude to her later work teaching design. It also appears that

Ketcham considered herself a designer and artist rather than an art educator, in spite of the fact she worked with future art teachers throughout her career. While teaching at Syracuse, Ketcham continued to study crafts and design. She studied bookbinding in England with Frank Brangwyn at the Westminister Technical School, one of the London County Council Schools of Art. She studied design with both Denman Ross of Harvard University and Arthur W. Dow of Columbia University. Throughout her life, she enjoyed travelling in order to study art, to paint, and to take crafts courses. She collected dolls on her travels which she used as examples of textile and clothing design in her classes.

In 1920, Ketcham left Syracuse to become head of the department of design at the University of Kansas at Lawrence. Ketcham, then known as Rosemary, also taught public school art at the University of Kansas. She built a home near the campus, supervising the design of many artistic details. Ketcham continued her own work in design, often sending ceramic designs to the Onondaga Pottery Company in Syracuse. She also sent them student work for consideration. One student whose design she recommended to Onondaga Pottery remembered Miss Ketcham in her later years as a sweet little old lady who was nonetheless a disciplinarian (Andrews, Note 2). Miss Ketcham often invited students to her beautiful home. Seeing her in her home made the life of an art teacher seem very appealing to this student. Despite the fact that Ketcham was recognized as a professional in her dealings with students and was a respected administrator, we see a unity of personal and professional life, similar to that demonstrated by Alice Robinson. Mary Ketcham's personal life and beautiful home seem to have been a stronger influence on her students than her work as an art educator. Like Alice Robinson, Mary Ketcham was not a researcher. Her publications included two articles (Ketcham, 1931a and 1931b) describing how bookbinding

and textile design were taught at the University of Kansas. However, most of her time seems to have been devoted to design rather than to art education.

Rilla Jackman: Teachers Are Artists

Rilla Jackman was born in Livonia, New York, in 1870, the same year Syracuse University was founded. She studied at Geneseo State Normal School before graduating from Pratt Institute in New York City. After graduation, she taught at Grove City College in Pennsylvania before coming to Syracuse, in 1911, as professor of watercolors and normal art. She remained at Syracuse until her retirement in 1934, when she was named professor emeritus. During her twenty-three years at Syracuse, Jackman taught watercolor, American Art history, and art education courses. She directed Saturday art classes for children which were held at the university under the auspices of the Syracuse School Art League, a group Jackman helped found. One student from these classes remembers Miss Jackman as "a very, very trim, very carefully dressed, dignified sort of person . . . . the kind of person that would come in and talk wearing a hat and gloves" (Wyckoff, Note 3). Jackman travelled throughout the United States doing research on American art. Sometimes she combined these travels with visits to schools to observe classes and in order to study methods of teaching art. Jackman, however, spent more time on her art historical research than observing art teaching. She visited art galleries and lectured on art history in northeastern and midwestern states. When she lectured at Syracuse, the university art education students were expected to attend.

Although she was hired to teach water colors and normal art, Jackman's major interest was developing appreciation for America's arts. In 1928, her book American Arts was published. The book covered material Jackman had been teaching in her course on American art at the Syracuse University Teachers College. Dr. J. Richard Street, dean of the college, had encouraged her to

publish the book both as an aid to students and as a means of acquainting the general public with the topic. Since Jackman never wrote an art education book as such, we have to glean her ideas about art education from American Arts.

Jackman's book included crafts (both handmade and industrial), painting, sculpture, and architecture. A better title for her book might have been American Artists since Jackman emphasized the lives of individual artists more than art works, schools, or styles. She believed American art at its best should reveal both beauty and the American spirit, and that the American artist was a model whose life should be studied for what it could reveal about these ideals. To Jackman, beauty was the hallmark of art. The best art, in her opinion, portrayed an ideal in a beautiful manner so that the viewer transcended everyday experiences. Just as art could embody the ideal of beauty, so it could embody national spirit. In American Arts, Jackman concentrated on those artists whose work, while it might follow a European tradition, was truly American, exemplifying the American character and spirit.

Jackman classified her subjects according to the period in which each artist lived, the principle places of training, and the art form for which each artist was best known. Early life and art education formed the background for a brief discussion of each artist's work; achievements and honors followed. Although sources of art education formed one criterion for her classification of American artists, Jackman seemed to believe that, in many cases, artists were born not made. She wrote: "The artistic ability of some of our painters has seemed a gift direct from the gods" (p. 192). Although inherent talent was necessary, it was not sufficient to produce an artist. Proper training, under an older artist who could not only teach skills but also serve as model for the young artist, was necessary as well.

Jackman's notions about art education began with a belief in innate talent.

If this essential ability was present, then work with someone who could become a role model was the best way to develop it. Jackman discussed artists under whom she had studied: Irving R. Wiles, Arthur W. Dow, Herbert Adams, and Henry Bayley Snell. Wiles, the son of a painter and art educator, painted ideal figures and portraits. Although he did not like to teach, he was an excellent instructor, according to Jackman. His excellence seems to have resided in his concern for correct rendering and expression of higher feelings in art. Of Dow, Jackman wrote: "He exerted a most helpful influence on the method of teaching design. His ideas were sometimes difficult to grasp, but only a few years of practical experience were necessary to make their value clear" (p. 212). The ability to serve as a role model for students also made Herbert Adams, a sculptor, a good teacher in Jackman's eyes. Not only did he display "high-strung artistic temperament" (p. 349) but he was a person of genuine refinement. The message in American Arts was that an art educator should be a working artist as well as a model of desirable character traits. In a section titled "Art Educators," a subdivision of a chapter on "Portrait and Figure Painters," Jackman discussed Denman W. Ross, Walter Scott Perry, Arthur W. Dow, Henry Rankin Poore, Jeanetter Scott, Henry Turner Bailey, Frank Alvah Parsons, and Dr. James Parton Haney. Although these artists had not produced much art in recent years, Jackman wrote, "the influence they have exerted in the training of taste and in developing appreciation of the arts has been so great that they merit an honored place among artists" (p. 211). Jackman believed that art educators were conveying ideals to students just as painters and sculptors conveyed ideals to their public. Therefore, art educators were to be regarded as artists first and educators second.

From examining Jackman's ideas on art education as presented in American Arts, we can see that she, like Alice Robinson, had little notion of research

in art education. Instead, Jackman's research efforts were applied outside the field of art education to the field of art history. Like Robinson, Jackman saw teaching as a fragile matter. Teaching was the result of example and influence, a rather passive affair in which living a good life and working as an artist were crucial qualities. Theory and research both seemed unnecessary in this model of art education; personal and artistic development were primary concerns.

Catharine Condon:
Strawberry Boxes and Teaching Properties

Born in Pennsylvania on January 30, 1982, Catharine Condon received a certificate for completion of the two-year normal art course at Syracuse University in June, 1915. She was first employed by Syracuse University in 1920 as instructor in design and manual arts in the public school art department of the university's Teachers College. At this time, she worked for Rilla Jackman. This position seems to have been temporary, a sort of teaching assistantship while Catherine worked on her Bachelor of Science in Art at the Teachers College. Condon finished this degree in 1924. The following year the art education program was transferred to the College of Fine Arts. In 1929, Catharine Condon was again employed by Syracuse University on the Fine Arts faculty. In 1935, Condon received her terminal degree from Syracuse, an MFA in Public School Art. She continued preparing art teachers at the university for the next two decades, rising to the rank of professor. Condon retired and received emeritus status in 1957 after a total of 33 years at Syracuse.

Condon was gentle, unassuming, and shy. Her shyness may have been what kept her from professional involvement at the national level. She was a dedicated person who worked to fulfill her responsibility to her students. She was a fair person, willing to listen to both sides of an argument. A former student

who studied with her in the mid-forties remembers Condon as friendly but old-fashioned, wearing glasses, and recommending correlation to her students as the method of teaching art (Safford, Note 4).

Although Condon wrote her masters thesis on integrating art with the academic curriculum, quoted extensively from Progressive educators, and had the opportunity to hear leading Progressives at summer institutes held at Syracuse between 1930 and 1934, she seems to have followed a traditional studio-based format in her art education classes. One former student remembers drawing strawberry boxes and making teaching properties, that is, objects to be used as classroom aids; for example, students made cut-paper alphabets. Condon seems to have used her thesis as the foundation of a syllabus which each student was expected to follow in student teaching. Although etiquette for the student teacher was discussed in Condon's classes, no attention was paid to particular problems of the teaching situation. The art education program under Condon taught students how to draw. A smattering of crafts, poster design, and still life painting in water color were included in the program as well. Another former student commented that Miss Condon tried to be as progressive as she could (Wyckoff, Note 5).

At a time and place when philosophical and psychological research were influencing the conduct of education, Catharine Condon seems to have merely paid lip service to the application of that research to art education. As a Syracuse student in art education who studied with Rilla Jackman, Condon had been taught that art teachers are first of all artists. Condon herself painted in her free time, exhibiting her work locally. We have seen that Jackman believed one need not even enjoy teaching to do it well. Like Alice Robinson, Condon displayed a stereotypical spinster image and modelled herself on the artist not the researcher.

Women and Artists

When we add to the case study of Alice Robinson the data on art educators at Syracuse University during the first four decades of this century, we have further support for Erickson's argument that a dual, stereotyped image of the art educator as woman and artist has influenced the state of art education. Historical evidence reinforces Erickson's observation that generally art educators have been female. The biographies of the Syracuse ladies suggest that as a group these ladies shared many traits with Alice Robinson: some did not distinguish their personal from their professional lifes; most were single but enjoyed making a pleasant home; several were seen as stereotypical spinsters; few sought positions of power; most took little part in art education at a national level preferring to devote their energies to local projects; most spent their free time either making art or studying the art of others. In their art education classes, the Syracuse ladies conveyed the message that good teachers were artists first. Discussion of teaching and learning in art took second place to studio projects and art history.

Feminist writings on art suggest that the feminine stereotype and the artist stereotype can be mutually reinforcing. June Wayne (1973) has argued persuasively that male artists are perceived as stereotypical females: powerless, unable to cope with realities of money and commerce, intuitive, and emotional, and unintellectual. Women have, as we know, had difficulty succeeding as artists. The popular conception of the artist which Wayne described in application to male artists would be a role model for women desiring to succeed in the art world. Thus, women art students in the early years of our century faced a double stereotype, both parts of which inveighed against a search for power or authority, intellectual development, rationality, understanding of economics or research. For art education students, the problem was compounded.

They were told that they must be artists in order to be good art teachers. The field of art education seemed subservient to the parent field of art.

The historical study of Syracuse art educators confirms Erickson's argument that women's self-image has worked to keep the field of art education in a proto-disciplinary state. However, this is still research based on only a handful of art educators at two universities. Further research is needed about women art educators at other colleges and universities during this period. Did they also share this dual image of woman and artist? If so, what role models were they providing for student art educators? Women's history frequently seems to focus on the commonplace rather than the unique event. Often, women's history reveals what was taken for granted at a particular time and place. Historical research into women art educators is needed to reveal the taken-for-granted assumptions of those who have influenced the development of the field of art education. We need to examine those art educators who toiled away with little recognition but who influenced generations of art teachers. We must not forget those women who did achieve some success in the field. When we have a larger body of information on the lesser known women in art education, we will be able to compare biographies of women like Belle Boas, Margaret Mathias, and Mary Rouse with biographies of the Alice Robinsons, the Mary Ketchams, the Rilla Jackmans, and the Catharine Condons. How did their life experiences differ? What sort of role models did well-known women art educators provide for young art educators? What self-image did they hold? What were their beliefs about art education? If they shared the image and values of the Alice Robinsons, then we have further reinforcement for Erickson's argument. If not, perhaps their lives will suggest qualities which we should be developing in the art educators of tomorrow. Perhaps the most vital question raised by this historical examination of the Syracuse ladies is, how do women art educators perceive themselves today?

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Footnotes

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A more extensive study of art education at Syracuse University can be found in the author's dissertation "Art Teacher Preparation at Syracuse University, The First Century," The Ohio State University, 1979.

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1. The choice of the word 'ladies' rather then 'women' is deliberate. It indicates the self-image women had at that time.

2. 'Normal' refers to art pedagogy. The program we would now call art education was titled Normal Art at Syracuse until 1918; through 1940, the program was called Public School Art.

Belle Boas: Her Kindly Spirit Touched All

Enid Zimmerman

> Friends and former students of Belle Boas morn her recent death. Yet she did not really pass away, for she lives on in thousands of students who were inspired by her dynamic teaching ... her gracious manner and kindly spirit touched all who knew her. As an author and teacher she stood far above most of her contemporaries. A giant oak has fallen, but her strength and spirit give faith and courage to all those who teach art today.
>
> "Belle Boas Lives in Her Students" School Arts, 1954, p.2

As author and teacher, Belle Boas made a valuable contribution to the field of art education. Although she was not an innovator, Boas interpreted concepts about art and organized a variety of art programs for art students, professionals, and the general public. She was a woman who devoted her entire life to teaching and writing about art and art education.

Boas was born in 1884 to a Providence, Rhode Island family. She began teaching when she was sixteen, receiving her formal training and Master of Arts degree in art education from Teacher's College, Columbia University. She studied, there, with Arthur Wesley Dow. In 1917, she was Director of Fine Arts at this school. She was appointed Assistant Professor of Fine Arts, Teacher's College, and in 1935 became the first editor-in-chief of Art Education Today, sponsored by members of the Fine Arts Staff, Teacher's College. Boas remained editor until 1943, when she left Teacher's College to become Director of Education at the Baltimore Museum of Art.

Boas never married. She was very close to her younger brother George who was Professor of History of Philosophy at Johns Hopkins University from 1933 to 1957. He studied at the Rhode Island School of Design, graduated from Brown

and Harvard, and received a Ph.D. from the University of California. George Boas was a trustee of the Baltimore Museum of Art and author of many books on a variety of subjects including art criticism, aesthetics, art history, and art appreciation. He also wrote several introductions to art catalogues of exhibits at the Baltimore Museum of Art.[1]

Both Belle and George Boas acknowledged the important role that they played in each other's lives. In the preface to Art in the School (1927a), Belle Boas wrote in "deepest gratitude to Professor George Boas without whose constant encouragement and valuable advice this book would not have been written" (p. ix). George Boas acknowledged, in the introduction to Heaven of Invention (1962), those who had influenced him in his career, "Henry Hunt Clark, with whom I studied at the Rhode Island School of Design and the influence of my sister and wife have been enduring" (p. ix). George also quotes from Belle Boas' writing in The Cult of Childhood (1966).

Professional Influences

Arthur Wesley Dow, Belle Boas' mentor at Teacher's College, was one of the most influential people in her professional life. Her first writing, published in 1917, was co-authored with Lucia Williams Dement. Both women were on the Fine Arts teaching staff at Teacher's College and wrote a chapter about the Fine Arts curriculum in The Curriculum of the Horace Mann Elementary School (1917). Dow's influence is evident throughout the Fine Arts curriculum description. In Theory and Practice of Teaching Art, written in 1912, he explained "the true purpose of art teaching is the education of the whole person for appreciation... leading the majority of people to desire ... form and harmony ... in surroundings and daily use" (p. 1). The purpose of an art course, according to Dement and Boas, is to "bring out the child's appreciation of the beautiful" (p. 112) that will affect the art of the entire appearance of the community in terms of dress,

architecture, and industrial products.

Dow wrote about using the synthetic method of drawing based upon composition and harmony. According to Dow, through an appreciation and understanding of line, dark and light, and color a student can develop the ability to express ideas. The same three elements are stressed when Dement and Boas write about the importance of giving students an opportunity to combine these elements when they design, paint, draw, model, or construct.[2]

Dow rejected the academic method of teaching art that was popular at the turn of the century. The purpose of art lessons, according to Dow, was not just to imitate nature, it was to express one's self through harmony of design. Dement and Boas also felt that "expression through design" (p. 130) was superior to copying from nature.

Dement and Boas suggested three methods to help a child come to appreciate art: association, comparison, and execution. Association is concerned with bringing 'beautiful' things into an art room. Comparison involves comparing fine examples with commonplace examples. Execution takes into account satisfying a child's creative instinct and training his or her senses to make critical judgments. Dow stressed an art program should develop both "critical judgment and appreciation of harmony" (p. 63) and also develop personal feelings and individual ways of expressing form. All three authors express the need for practical uses of art for such purposes as industrial design, costume design, and scenery for school plays. Dow suggests historical styles should be studied as expressions of harmony. Dement and Boas also suggest that art works should be studied by emphasizing art elements so students can learn to appreciate art works.

In 1927, Belle Boas wrote Art in the School (1927a) that focused upon teaching art in the elementary through high school grades. This book is dedicated to the memory of Arthur Wesley Dow. The main goal of art teaching,

as expressed in Art in the School, is to strengthen a student's sense of beauty. By-products of this process are an interest in order and a habit of using the imaginative process. The teacher is to organize the art course on elements and principles of design with content based on the student's interests. Subject matter and media are suggested for different grades, again based upon many of Dow's ideas about teaching elements and principles of design.

Boas' contribution, in Art in the School, is found in two chapters devoted to picture study and the use of museum resources for teaching about art. Dow advocated using art works to teach students about art. He felt that aesthetic properties of a work of art could be understood without reference to their emotional power. Boas extended his ideas. She thought that art works should be included in every unit and that "art teaching must teach more than the skill of hand" (p. 90). She stressed the importance of museum visits to allow students to see original works of art, to teach art history, art elements and principles, and serve as inspiration for art making.

Art Education Contributions

Other contributions found in Boas' writings, from 1920 to 1940, that were not derived directly from Dow's ideas, were: (1) art should be taught in connection with other subjects, but should always be valid in and of itself (1927b,1941a), (2) special art programs should be developed for gifted students (1927b), and (3) opportunities for choosing and judging art works, that lead to appreciation, should develop from analyzing and making comparisons (1931).

In an article about appreciation of painting in high school, Boas (1940) stressed that students should be taught to appreciate paintings for their historical significance, symbolism, and aesthetic quality. The aesthetic experience with a painting is the ultimate outcome of studying about paintings. Students should be encouraged to go to museums and describe, compare and contrast

subject matter, emotional impact, and art elements and their relationships in a variety of art works. In this way, Boas felt students could be educated to make aesthetic judgments about paintings.

Boas wrote about numerous other topics as well. In 1938, at the National Education Association meeting in New York City, Boas spoke about problems of teacher training and art education, and in 1936, described the essentials of equipping an art studio.

Museum Education Contributions

When she was Director of Fine Arts at The Horace Mann School, Belle Boas (1932) described the role of art museums in relation to art education. The museum's role was to make art from the past become relevant and meaningful for students. Boas wrote that understanding the evolution of art from one period to another could develop a sense of historic continuity. Students could learn to recognize similarities and differences between art produced at various periods, comprehend the relationship of art to life, and develop an appreciation of art elements and principles as they relate to art objects.

Boas, writing in 1941, two years before she was to become Director of Education at the Baltimore Museum of Art, placed emphasis upon understanding the role of "art in life" (1941b, p. 535). The idea of relating art to life became apparent in the kinds of educational exhibits that she organized for the Baltimore Museum of Art. Boas (1946b) wrote the forward to an exhibition, Contemporary American Crafts, that was organized at the Baltimore Museum of Art by the art historian Adelyn D. Breeskin. Handmade contemporary craft objects, made in Maryland, such as fine glass, pottery, and furniture, were on display. According to Boas, the purpose of the exhibit was to educate the public to appreciate excellence in crafts design. In 1944, Boas (1944a) acquired craft objects for the Baltimore Museum of Art's permanent collection that were to

become the beginnings of the Museum's collection of fine craft objects.

George Boas (1940,1950) wrote about the importance of having students study contemporary popular arts, such as comic strips, as a means of understanding art works and the time and place in which they were created. In an article in Art Today (1940), written when Belle Boas was editor of the journal, George Boas asks why "art appreciation couldn't begin, like charity, at home" (p. 7). There appears to have been an interchange of ideas between Belle Boas and her brother on this topic.

Belle Boas (1949) became an advocate of museum education programs designed for elementary and secondary students. As Director of Education at the Baltimore Museum of Art, she organized gallery tours of regular and special exhibitions, slide talks that related concepts about art history and social studies, visual materials to be used for art teaching in the schools, exhibits for the Junior Museum, art classes after school and on weekends, in-service art lectures for teachers, and a monthly bulletin sent to all students in the Baltimore area. Experiences in using and handling everyday projects, along with more traditional talks, were stressed in the museum education program.

Many of Boas' ideas about museum education programs may have developed a decade earlier, when she was on the faculty at Teacher's College and Head of the Fine Art Department at the Horace Mann School. Victor D'Amico (1940), who was on the editorial board of Art Education Today with Belle Boas, designed a high school education project, begun in 1937, at the Museum of Modern Art in New York City. Ten schools were originally involved in the project, the Horace Mann School was one. In 1938, a course related to the project was taught to perspective teachers who were studying at Teachers College.

Many of the ideas Boas was to hold about museum education were implemented earlier, in D'Amico's project. D'Amico wrote that "the prime function of the museum is to educate the public. All other factors must be regarded as relative

or secondary" (p. 51). He emphasized, as Boas did, an understanding of the culture and society in which art works were created, the importance of including 'useful' objects for study, preparation of visual art teaching materials, circulation of art exhibits in the schools, and training future teachers.

In her later years, Boas was completely devoted to her career as Director of Education at the Baltimore Museum of Art. In 1946, a national committee surveying American museums reported, in reference to the Baltimore Museum of Art, that "there are few art museums in America that have greater understanding of the problems and responsibilities of public education and the know-how to put this knowledge into action" (Education, 1966, p. 72). In 1942, Sadie A. May donated money, to build a new wing for the Baltimore Museum of Art, to house the Young People's Art Center, presently called the Junior Museum. May's donation was based solely on her admiration of Boas' education program at the Museum. The new wing was opened in 1950, three years before Belle Boas' death.

A Giant Oak Has Fallen

On December 24, 1953, a few days before Boas was to retire as Educational Director of the Baltimore Museum of Art, she died in her sleep at her home in the Marylander Apartments in Baltimore. A memorial service, in the Sadie A. May Young People's Art Center, was held on the eve of the day she was to retire.

In an article in the Baltimore Museum of Art News (In memoriam, 1954), Belle Boas was reported as looking forward to retiring and allowing her associates to carry on her work. The article continues, however, that Boas's doctor had commented on the fact that she was so run down and tired that "only her strong will power had kept her alive" and "as the days before her retirement arrived, the need for willing herself to be alert and active ceased" (p. 12). Boas' single minded devotion to her work is evident in the Christmas card she wrote on the eve of her death to Adelyn D. Breeskin. "The constant helpful cooperation of

you and the staff have made me very happy. I would not have missed the opportunity" (In memorium, p. 12). A memorial fund, an exhibition of her water colors, and a children's library were all established in Belle Boas' name at the Baltimore Museum of Art.

Conclusion

Belle Boas was as art educator who influenced "thousands of students who were inspired by her dynamic teaching" (Belle, 1954, p. 2). Rather than being an originator of new concepts in art education, she was able to take the best ideas of those around her and develop exemplary art and museum education programs. Boas (1953) stressed that there is no best method of teaching art; there can be as many methods as there are teachers. Influenced by Arthur Wesley Dow, she formulated an outstanding fine arts program at the Horace Mann School and a prominent teacher training program at Teacher's College. Museum education programs, such as the one directed by Victor D'Amico in the late 1930's, influenced her museum education program at the Baltimore Museum of Art. Her unbounding energy, enthusiasm, and dedication to teaching is recognized by all who knew and worked with her. A colleague wrote about Belle Boas, "I worked with her on the installation of many imaginative exhibitions for young people and I can say with enthusiasm that they were not only stimulating to young people, but a delight to adults as well.[3] Belle Boas is described by others as a "rare personality, both humanistic and humanitarian ... a realist with no sympathy for the sentimental" (Breskin, 1953, p. 11), "a dedicated teacher with a rare vision" (In memoriam, 1954, p. 12), and "a woman of rare intellectual and spiritual gifts and devotion" (Education, 1960, p. 71).

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Footnotes

1. Information about George Boas' professional career was found in Leaders in Education, Directory of American Scholars, and Who's Who in America.

2. It should be noted that in the Horace Mann School Fine Art was a separate department from Industrial Arts. The latter staff was involved in teaching students to work with clay, paper, textiles, wood, and weaving.

3. Personal communication from Margaret Powell, Installation Department, Baltimore Museum of Art, January 7, 1981.

Marion Quin Dix: A "People Picker" and a Innovator in American Education

Anne Gregory

When a publication was considered that would feature women who had contributed significantly to American art education, Dr. Ralph Beelke at Purdue University and the first Executive Secretary of the National Art Education Association (NAEA) suggested that Marion Quin Dix definitely should be included.[1] He knew her at the time she had done so much work in the formation of the NAEA and had observed her leadership in many areas over the years.

Marion Quin Dix was the first woman to serve as president of both the Eastern Arts Association (1949-50) and the National Art Education Association (1953-55). She is the author of many articles about art education and has received numerous honors for her contributions including an honorary doctorate in 1968 from Kean (Newark State) College in Union, New Jersey. She has led an active life which sets an excellent example for any person in the field. Dix has demonstrated inspiring teaching as well as assisting many young art educators to enter the field.[2] The following interview provides the reader with insight into Mrs. Dix's life and ideas and documents many of her important contributions.[3]

Q. Where did you obtain the early part of your education?

A. I was born June 2, 1902 in Carteret, New Jersey. By the time I went to school, my parents had taught me how to read at home. My parents nurtured self-sufficiency. I was permitted as a 14-year-old to travel by myself to Washington to hear the Senate debate on the League of Nations. I stayed in a women's hotel and for two days listened to the Senate hearings. My father was a great admirer of Woodrow Wilson. Once when Wilson was campaigning for govenor of New Jersey, he came to Carteret and my mother prepared dinner for

him and his party, as there was no restaurant in Carteret. I was permitted to take his coat when he entered our house.

I like to say that I have my undergraduate degree from my parents because they told me as a child that I could be anything I wished to be. Never was I afraid to violate rules when breaking the rule made better sense than adhering to it. For example, as an undergraduate at Newark Normal School, I was cited for having missed 65 days of class. When confronted by the school's administrators, I said that the classes had been boring and that I had been properly excused from them by my father. Nevertheless, I graduated with a diploma and certificate in 1923. I completed a B.S. degree from Rutgers University in 1931 and did graduate work at Teachers College, Columbia University which was completed in 1941, but I like to say that I have my graduate degree from my husband.[4]

Q. What did you do when you started teaching?

A. I have never applied for a job.[5] I left my student teaching in Woodbridge (New Jersey) with a contract to teach in the grade schools there the following September (1923) for $1200. I was interested in the way youngsters learned. As a sixth-grade teacher I found that I could teach the children anything if I got them involved in making things.

I taught two years in Woodbridge and then was invited to Rahway (New Jersey) for $1300. I accepted the job because I would be getting only $1250 in Woodbridge. After teaching fifth, sixth, and seventh grades and social studies at the junior high school in Rahway (1925-1932), I was visited by the Board of Education and told that the art teacher/supervisor was going to retire. They wanted me to take her place.

I did not want this job since I liked what I was already doing, but one member of the Board said that it was important for Rahway to have the kind of art program that would mean something to the youngsters. I realized that as

an art teacher I would be able to teach more than the thirty students who were in my classroom. I became Art Supervisor and art teacher in 1932 with the provision that I could have the type of program I envisioned and five years to develop it. I also asked that my tenure be continued and if they did not like what I was doing after five years I wanted my job back as a classroom teacher.[6]

Q. Was it during this time that you first met Bill Milligan?

A. I will never forget meeting Bill. I was teaching seventh grade at the time a knock came to my door at two o'clock in the afternoon. The man at the door said that he understood that I was going to be the new Art Supervisor and asked if I had met with any of the commercial people. I said that I did not know any of them and he said he was the Binney and Smith representative. He asked me if I had made out my order for art supplies. I said that I not only had not made out my order, but I did not know how to do it. He helped me order brushes, manila paper, crayons, and tempera paint. He also told me how to order samples.

Q. When did you go to Lincoln School?

A. Alice Shulkof, Head of the Lincoln School Art Department in New York City, came to Rahway and spent a week observing me. She had read some of the things which I had written that included two or three articles where I had recorded some of the things that had happened to me as part of my teaching experiences. At the end of the week of observation she asked me if I would go to Lincoln School and teach.[7] This was in 1938.

At that time I did not know what Lincoln School was so I needed some time to think it over. I went to the Superintendent of Schools and asked if I could observe for one week. He agreed, so I observed for five days. On the fifth day, I watched a class which was taught by a teacher who was leaving. The class had been taken outdoors to sketch and they were enlarging the sketches they had made. No talking was allowed when the teacher was in the room, but

when he left one student pointed-out to friend that she could not see why she could not put a fence in her picture since it would pull the picture together. Another student said that he did not see why he could not paint one of his buildings red as it would liven-up the whole thing. I felt these kids really needed me, so I decided to move to Lincoln School.[8]

Q. Did you live in New York City when you went to teach at Lincoln School?

A. At first I lived in a woman's hotel on 57th Street. After Lester and I were married, we took our own apartment.

Q. At the time you went to Lincoln School what unusual ideas about teaching art did you have?

A. Art education at that time was very static and formal. I thought that the kids had ideas and when they were working in my class with me, I encouraged them to express those ideas in a variety of ways. I did not dictate to them.[9]

As early as 1925 I was taking my students to art galleries to look at art and continued to do this while I was at Lincoln School. I always asked the kids to write out their impressions of the trip.

Also, I was teaching at Rutgers in the summers and on Saturdays in a program which I started when I had received my credential to teach art. I taught at Rutgers from 1931 until 1969.[10]

Q. Did this include the "Creative Art Education Workshop" that you started there?

A. Yes. It lasted twenty-two years (1947-1969) and came about because most art programs were stopped because of World War II.[11] In the summer of 1946, I had an idea. When art teachers go to conventions, they pick-up literature on art materials; once in a while a sample, but they never get a chance to actually work with materials at this time. If the art materials people would send their samples to a summer workshop where everybody could experiment with

them, the teachers could better decide which ones they wanted to order for themselves. Consequently, I wrote to fifty manufacturers and they sent in quantities of samples and some sent people to demonstrate. To match that, we were then not used to the idea of working with natural meterials in crafts; natural materials were often discarded as waste. On the first day of the workshop class I would send a group out to scavenger hunt. They would often go to all of the nearby factories and hunt around for what later became known as found objects. Administrators and teachers from Canada, England, Saudi Arabia, and almost every state in the union have participated in the workshop.

Q. Is this where you initiated the use of what is now called "Pariscraft"?

A. Yes. My brother, the late John A. Quin of Rahway, was a doctor. Whenever he entertained his doctor friends they would bring the ends of rolls of plaster-of-paris which they used for making casts on broken bones. This was before 1945. I would take them to my classes. When I started the workshop at Rutgers, I wrote to Johnson and Johnson, whose main headquarters is in New Brunswick, and they sent me two gigantic boxes of loose unrolled plaster strip rejects. With these we made all kinds of things. "J and J" heard about that and sent a photographer to take pictures. I believe it was sometime during the late fifties or early sixties that they started to roll it up and sell it as "Pariscraft".

Q. Who were your art education mentors at this time?

A. I was concerned with the humaness of the arts; John Dewey, George Santayana, Viktor Lowenfeld, Herbert Read, Louis Danz and Buckminister Fuller[12] all contributed to my thinking.

Q. Why did you leave Lincoln School?

A. In 1943 Arthur Lindon, Personnel Director at Teachers College, asked me to meet the Superintendent of Schools of Elizabeth, New Jersey. I told Arthur that

I was not interested, but he asked me to do him a favor and visit Dr. Cheney anyway.

I went to Elizabeth. Dr. Cheney told me that he had read something I had written and was looking for an art superviosr. I told him that I was not interested, but he asked me if I would like to look at what was to become my office. On the door it said "Art Education" not "Fine Arts". It was a big room with a powder room and a large room for conferences. I liked what I saw. Consequently, I went back to New York, thought about it and talked it over with my husband. We agreed that I should take the job. I retired from Elizabeth twenty-nine years later in 1972.

Q. When you left Lincoln School to come to Elizabeth did your husband leave also?

A. Yes. He was leaving his teaching position at Teachers College to go to Brooklyn College. We both moved to Elizabeth and bought a house.

Q. Can you tell me what the schools were like when you first came to Elizabeth?

A. There were fifteen elementary schools serviced by three art teachers. The art teacher came around once every five weeks with coloring book art. Each classroom had a portfolio of art teacher's paintings that were put on the wall to be copied. For example in the Fall there was a picture showing three trees; one with green leaves, one with half-turned leaves, and another with leaves of varied colors. The students were expected to copy these.[13]

One of the first things I did was to break a rule according to courses I'd taken in educational administration. I told the art teachers that if they wanted a copy of the course of study they were going to have to write one. We were not going to have a single course of study since each of the neighborhood schools was different. The art program in each school would have to be different. Seven teachers, most on tenure, left the first year which was very fortunate

because they were standing on sand when I took the course of study rug from under them. I wanted to free people to do their own thinking and experimenting. Consequently, teachers developed their own course of study and, in fact, we never wrote a curriculum for the whole district.

At the end of the year, I proposed to the Superintendent of Schools that we drop the existing elementary program because it was a "milkman's route". No one was learning anything and no one was enjoying anything. He asked for an alternative suggestion and I told him to add sufficient teachers to make the program meaningful. Gradually, this is what we did and eventually the department was enlarged to thirty full time teachers before I left.

Q. You mentioned that some teachers left. Did you hire any unusual teachers?

A. Many! All I want on my tombstone is "SHE WAS A PEOPLE PICKER".[14]

Q. What art materials do you think teachers should give their students?

A. First, let me say that I think every school should have an art room so a variety of materials can be explored. At the elementary level, clay is expecially important for it helps "free" children. This is ever so important for those children who have been given coloring books. When they feel clay they forget and are free to model and experiment on their own. Tempera paint also is important.

Q. How did you get involved with the formation of the National Art Education Association?

A. In 1939, I was a speaker at the Eastern Arts Association Convention in Philadelphia. After my speech, I was asked to attend "a bedroom meeting." I did this and felt that the whole association was run by the commerical people. Although I was not a member of Eastern Arts at that time, I became a member and soon found myself on committees. I enjoyed working with the commercial people and suggested that they elect one representative to the council. That representa-

tive would have only one vote. They agreed to this.

At the same time there were four regional associations: Eastern, Western, Pacific, and Southeastern, but the regionals had no connection to each other.

In 1946, I was named chairman of the Professional Relations Committee for Eastern Arts and set-up a rotating library of slides, exhibits, movies, etc. that could be sent around. I suggested in the same year to Dr. Italo de Francesco, President of Eastern, that it was strange that there were four regionals with large memberships, but there was no national one -- only the National Education Association (NEA) Art Department with a membership of about 150. I said that I would like to work on bringing them all together.

By paying my own way I attended three regional meetings that year -- the only one I missed was Pacific. I especially wanted to meet Clyde Miller, Head of the NEA in Washington and decided that the only way to do this was to attend the NEA meeting in San Francisco. I told him that although he had 150 members, the four regional associations had thousands. All the art organizations should combine with the NEA group to make a strong force. He said that the next NEA meeting would be in Atlantic City (New Jersey) and that he would have Will Carr contact me.

When Will Carr met with me, he had just returned from helping organize UNESCO. He suggested that we have the presidents of the four regional associations meet with the NEA. Consequently, we met in the morning in a public room off the lobby of the Dennis Hotel.[15]

At that meeting, there was a great antipathy toward the Eastern Arts Association because they had 1900 members and were the largest. The other regionals feared that they might be gobbled-up by the Eastern group if they became a unified national organization. I convinced them that they could hang on to their alternative year meetings as regionals; they could maintain their independence

and at the same time have a national voice to speak for them.

Even though there was not a good feeling of rapport between the groups at this time, we agreed to meet again in the afternoon. Will Carr obtained a private meeting room and I opened the P.M. session by reviewing the morning discussion then reiterated the concept of continued regional structures with alternate year national conventions. As I looked at the regional representatives, I noted that all had studied in the Art Department of Teachers College (Columbia University) and I spotted Dr. Edwin Ziegfeld, Head of the Art Department seated in the back of the room. I nominated him chairman pro tem; that was March 4, 1947.[16] Later in the year proposals for the NAEA were presented to the regionals.[17]

I was asked to run for the Presidency after Ziegfeld, but I said, "No, that would ruin things before they got off the ground." By this I meant that we needed to go as far away from the East as we could in our selection of the next president and I suggested Dale Goss of the Pacific Region. He was elected in 1951 and I was Vice-President during this time (1951-53). I became the third president in 1953.

Q. How many people belonged to the NAEA when you were president?

A. When I left office in 1955 there was a membership of 5,500. Now, twenty-five years later, it is not much more. I strongly believe that this is because they have cut-off the regionals by eliminating their alternative year meetings.

Q. What do you think you accomplished during the times you were President of Eastern Arts and National?

A. I was concerned that art educators had been selling art education to themselves. I brought people in from other fields because I was interested in integrative education.[18] We had people like Margaret Mead, Harlow Shapley of Harvard University and Herbert Tead as speakers, people representing other

disciplines as well as the Arts. I also gave the regionals my word that they would have their alternative year meetings and we worked well with the commercial people.

Q. Did you have anything to do with the research committee of the National?

A. I was President of Eastern Arts when the first Research Bulletin was published (1950). At that time Viktor Lowenfeld served as chairman of the committee.[19] I feel that his work became the model for NAEA.[20]

Q. If you had to do it all over again, would you enter the art education field?

A. I have enjoyed it. I did not choose it; I was pushed into it. I would do almost everything I have ever done over again because I have led a very positive life. It has been very worthwhile.

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Saunders, Robert J. NAEA An excursion into the past. Art Education, 1966, 19(1), 21-24.

Ziegfield, Edwin. Our progress and our job. Art Education, 1948, 1(1), 1-4. Reprinted in Art Education, 1972, 25(1), 9-12.

Footnotes

1. Beelke served as Executive Secretary from 1958-1962. He reflects on this and his early association with NAEA in Art Education, 1972, pp. 14-17.

2. Writings by Mrs. Dix that were helpful in organizing this interview were:
   Rebuilding art education in a city. National Art Education Journal, 1949, 33, 194-5.
   Editorial. Art Education, 1950, 3(1), 3.
   Research Bulletin. Eastern Arts Association, April, 1950.
   Editorial. Art Education, 1951, 4(4), 3.
   Making the core work. Metropolitan School Study Council, 1951.
   Editorial. Art Education, 1953, 6(6), 1.

Portrait. School Arts, 1953, 53, 44.
Editorial. Art Education, 1955, 8(3), 1.
Editorial. Art Education, 1955, 8(6), 1.
Your conference. Art Education, 1955, 8(3), 1.
We found a plaster that is faster. School Arts, 1962, 61, 19-20.
Art for learning's sake. School Arts, 1964,63, 36-7.
Art education and human values. Paper delivered at the NAEA Convention, 1953.

3. The interview occurred in Mrs. Dix's apartment in Elizabeth on November 30, 1980. Dr. George Trogler assisted Mrs. Dix and myself in editing the dialogue and documenting the data presented in this manuscript. He was one of the teachers Mrs. Dix selected to teach art in Elizabeth, New Jersey Public Schools.

4. Mrs. Dix is referring to her second husband, Lester Dix, who was Director of Lincoln School and later Professor at Brooklyn College until his death in 1961. Mrs. Dix first met him in 1923 while she was a student teacher with his first wife and again when she went to teach at Lincoln School. In the interim, his wife died and Mrs. Dix was recently divorced. They were married in 1939.

5. In addition to the teaching assignments Mrs. Dix mentions in the interview, she has taught at Goddard College, Lehigh University, Newark State College (Kean College), New York University, Ohio State, Teachers College, Columbia University, and University of North Carolina at Chapel Hill.

6. During the time that Marion Quin Dix worked in the Elizabeth Public Schools, she wrote this statement about her philosophy of art education:

> Contrary to rather common opinion, art teachers in working with children in general are not trying to make artists out of them. They are trying to provide the kinds of experiences that make the artist's way of life untimately the most truly satisfying kind of human existence. Not the easiest kind of existence, nor one of unbroken surface joyfulness that seems to mean happiness to many people; the kind of expectation that sounds sometimes as if happiness meant sappiness. It is true that art teachers want children to learn how to search for an achieved happiness -- in a deeper, more lasting, and more profoundly civilized sense of that word. . . the true work of the art teacher is to help the young to raise the level of their own civilization and that of their fellows. The center of the effort is to help them to learn how to learn.

7. Lincoln School was an experimental school in New York City. It was operated by Teachers College, Columbia University. The school was highly influential in effecting notable changes in educational trends. Among its better known graduates were Gov. Nelson Rockefeller and his brothers.

8. Mrs. Dix was the senior high school art teacher and taught the tenth, eleventh, and twelfth grades. She also supervised and stayed at Lincoln School until 1943.

9. Author of a long list of publications, Mrs. Dix is known best perhaps for a script for choral, "The Child Speaks". It highlights some of the important needs that a child has growing up in the United States. It was introduced to the general sessions of the Eastern Arts Association Convention in 1942 and was first published by "Progressive Education" in May of that year. Since then, thousands of copies have been distributed nationally and internationally. The latest edition published in this country, in 1970, is out of print, but requests for the work are still being received, according to Mrs. Dix.

10. Mrs. Dix taught an art history course for Rutgers University during the 30's. The classes met on Saturdays and utilized the facilities and resources of New York City museums for two years. The third year she took the group to artist's studios and saw some theater. She fondly remembers Russell Wright, William Zorach, and Papa Manteo, the puppeteer. In her apartment, she has a miniature of one of the puppets he made for her. Although this puppet is sizeable, she remembers the originals as being over four feet in height.

11. Bill Milligan's initial contacts with Mrs. Dix inspired the Rutgers Art Education workshops.

12. The first book Mrs. Dix remembers reading by Buckminister Fuller was Nine Chains to the Moon, published in 1938, although she recalls hearing him speak a year earlier.

13. Newspaper articles supplied by Mrs. Dix indicate that making party favors for veterans in hospitals was also a popular activity during this time.

14. Mrs. Dix is proud that many of the teachers she hired in Elizabeth have completed doctorates and are currently, or have in the past, worked at the college level. A partial list includes: Henry Ahrens, Ann Ballarian, Joseph Bolinsky, James Brady, Carl Burger, Carol Cade, Zara Cohan, George Conrad, Samuel Gelber, Lorenze Gilchriest, Harry Guillaume, Jerome Hausman, Gene Jackson, Robert Johnston, Harold Lofgren, Theodore Lynch, Desmond McLean, Sam Nass, Douglas Nettingham, Alex Pickens, Douglas Tatton, George Trogler, and Byron Young.

15. The reader should refer to the January 1966 issue of Art Education in which Robert J. Saunders also gives an account of this meeting which led ultimately to the founding of the NAEA. It might be noted that Edwin Ziegfeld, in the first issue of Art Education (January-February 1948), states that the NEA meeting was in February 1947 rather than March of that year.

16. For more description of this see the first issue of Art Education (January-February 1948).

17. It should also be noted that Dr. Ziegfeld was elected the first president of NAEA and the first national convention was held in New York City, March 28-31, 1951.

18. For more of Mrs. Dix's philosophy the reader is referred to Making the Core Work (1951) and "Art Education and Human Values", the theme of the second NAEA Convention (1953). Mrs. Dix was Conference Program Chairman in 1953.

19. At that time, Lowenfeld was at Pennsylvania State College, but Mrs. Dix recalls meeting him for the first time while she was at Lincoln School (1938-43) immediately after he had arrived in this country from Germany.

20. See Art Education (1972) in which Ralph Beelke mentions that the first research journal at NAEA (Studies in Art Education) was edited by Jerome Hausman and printed at the University of Georgia "under the eye of Alex Pickens". Both had been teachers in Elizabeth while Mrs. Dix was Supervisor of Art Education there.

Marion Quin Dix:
Facilitator, Helper, Motivator, Colleague, and Friend

Jerome J. Hausman

It was a long time ago; yet, it seems like yesterday. In the spring of 1949, I was a graduate student in Art Education at New York University. I was living in Elizabeth, New Jersey and decided to do my student teaching in that community. My undergraduate work had been in another field; hence, the planning and scheduling of my study required individualized attention. It was suggested that I see Marion Quin Dix to make arrangements for an assignment in the Elizabeth Public Schools.

One day I found myself climbing the stairway to what seemed like the penthouse area of the Elizabeth City Hall. The Art Department of the City Schools had a very distinct location, apart from the other units of the Board of Education. Upon entering the office, there was a very special feeling. The sunlit space was made brighter by the works of students from various schools. Overall, there was the verve and excitement of children's art, color, spontaneous gestures, imaginative and fanciful leaps through the use of materials.

Marion Dix greeted me in a way that made me feel at ease. There was none of that stand-offish formality usually associated with "an interview". Marion's warmth and energy reached out. We spoke of art and children and what schools ought to be. What I remember most are the qualities of openness, strength and a commitment to ideas and ideals.

I worked in the Elizabeth Schools for four years. Marion and Lester Dix did more for me that I shall ever be able to express. They introduced me to the workings of professional associations (the Eastern Arts Association and the National Art Education Association); they involved me in the planning and discussions for the Conference on Creativity sponsored by the Rockefeller Foundation (along with Manny Barkan, Ross Mooney, and Harold Pepinsky): but,

most important of all, they befriended me, offering special insights and views of education and the arts.

Artists leave behind a body of work encapsulated on canvas or in clay or metal or wood or in some medium; scholars have their publications and reports that document their efforts; the efforts and consequences of teachers are not so easily pointed to in artifacts or documents. Yet they are, nonetheless, real. Marion Quin Dix has touched the lives of many people. They are all the richer and better for it. Marion writes of wanting to be remembered as a "people picker". But more than a "picker", Marion will be remembered as a facilitator, helper, motivator, colleague, and friend. For those of us who worked with her, she provided a role model of an educational leader committed to making the arts come alive in the lives of people.

Jerome J. Hausman is President of the Minneapolis College of Art and Design, Minneapolis, Minnesota.

What Happened to Malvina Hoffman?

Enid Zimmerman

A large number of monumental bronze statues of people of various races are scattered throughout the Hall of Man in Chicago's Field Museum of Natural History. Created in the early 1930s, these sensitive and compelling pieces are the work of the sculptor Malvina Hoffman. She was the author of two autobiographies: Heads and Tails, in 1936 and Yesterday is Tomorrow, in 1965. In 1939, she wrote Sculpture Inside and Out, a history of sculpture that also presents a detailed, technical account of her various media techniques and describes how to organize a sculpture studio.

Hoffman can be considered both a teacher and artist. As an artist she provides one role model for women who aspire to a career in the arts. Her life experiences provide inspiration for all women who aspire to achieve recognition and success in their chosen fields. Through her art, Hoffman continues to teach future generations about peoples of various races throughout the world. Her book, Sculpture Inside Out, influenced a great many students and is still used, studied, and revered. During World War II, Hoffman initiated a series of lectures and demonstration workshops for art students in her New York studio and arranged educational art exhibits at the Metropolitan Museum of Art. Hoffman's name was once familiar to most people with knowledge of American art. Why is her name unfamiliar today? What happened to Malvina Hoffman?

The Young Artist Matures

Born in 1885, the youngest of five children, Hoffman grew up in a stimulating, artistic atmosphere in New York City. Her father, Richard Hoffman, was a well known pianist and music teacher; her mother was his former pupil. Their home became a gathering place for people in the arts. Hoffman wrote of her father

and family environment: "The fact that I belonged so closely to this artist who was also cherished by all these unknown people...made me happy and excited" (Hoffman, 1936, p. 24).

As a child, Hoffman sketched all the time. She realized at age twelve that: "I couldn't be a pianist...But sketching in a notebook, there was no hurdle. I don't know why I turned to it. Nobody told me to" (Hoffman, 1965, p. 55). She also concluded that she probably "differed from most other girls because dolls were no diversion, whereas electric batteries, mechanical toys, and toy horses were of real interest to me" (Hoffman, 1965, p. 33). When she was sixteen, she recalled, "I began to live like an artist and to know that I was one" (Hoffman, 1965, p. 66).

Hoffman studied painting with John Alexander and modeling with Herbert Adams and Gutzon Borghum and, in her early twenties, became part of the Greenwich Village Art community. Her desire to "make an adequate portrait of my father drove me into sculpture" (Hoffman, 1936, p. 31). The clay protrait of her father, which she translated into marble, was later accepted for showing at the National Academy.

In 1910, at age twenty-two, Hoffman, accompanied by her widowed mother, left New York for Paris, determined to become a pupil of Auguste Rodin. After refusing to see her on five separate occasions, he accepted her as his pupil and she studied with him for five years. Impressed with her work, the aging sculptor gave her much encouragement and expert training in technique and craftsmanship. He wrote: "Your work is blessed because you work with your heart" (Hoffman, 1965, p. 21).

In Paris, Hoffman attended art classes at night, sculpted during the day, and went to Rodin for criticism once a week. She wrote of the difficulties facing a woman sculptor:

> I began to realize what a serious handicap it was for a woman to attempt competition with men in the field of sculpture. There was absolutely no traditional credit given a woman in this field of activity, and I felt convinced of the necessity of learning my profession from the very beginning, so as to be able to control the workmanship of the great number of craftsmen with whom I was obliged to come in contact (Hoffman, 1936, p. 55).

She also wondered whether

> women in other professions such as music and literature have ever realized what a serious obstacle this feminity becomes in the field of sculpture and with good reason, for the work itself demands that we stand on our feet from morning until night, lifting heavy weights, bending iron, sawing wood, and building armatures (Hoffman, 1936, p. 46).

It was not until the last quarter of the 19th century that women began to study sculpture in any substantial number. Many went to Rome to study with male contemporaries and were "admired as much for their courage and independence as for their artistic ability" (Proske, 1975, p. 9). There were many sculptors of different nationalities working in Rome at this time but, "if there was one distinction among the American group, it was the surprising number of women artists ... achieving in some cases a good deal of success."[1] Among the women sculptors studying in Rome were Anne Whitney, Edmonia Lewis, and Harriet Hosmer, all of whom eventually designed large monumental pieces. These women "had international reputations and their Neo-classical pieces helped create the first American school of sculpture" (Fine, 1978, p. 109). "Increasingly, women sculptors began to take their place on an equal footing with men" (Proske, 1975, p. 15). In 1922, Kohlman reported that of the 600 sculptors in the United States, one-fourth were women, and 24 of the 160 members of the National Sculptor Society were female.

In 1960, Pierson and Davidson wrote:

> Earlier in the century Malvina Hoffman and Anne Hyatt Huntington were always cited as exceptional figures and their technical competence so highly praised that one detects in their critics a Johnsonian[2] note of surprise that they could do it all (pp. 96-97).

Hoffman's first commission for a public monument, Sacrifice,1922, was dedicated to the Harvard men who died in World War I. Her second commission, a few years later, for Bush House in London, consisted of two, 15 feet high statues depicting The Friendship of the English Speaking Peoples. In 1929, she received "what is thought to be the largest commission (in terms of number) ever given a sculptor"(Malvina, 1934b, p. 12). She signed a contract to sculpt over 100 bronze figures, representing the "Races of Mankind", for the Field Museum of Natural History in Chicago. Most of the studies were done during a lengthy trip around the world and completed in her New York studio. The entire project took five years to complete and,in 1933, the "Races of Mankind" exhibit was opened to the public.

From the early 1920s to 1930s, several important events occured in Hoffman's life. In 1922, Hoffman's mother, who had been her companion and housekeeper, died. Two years later, when Hoffman was nearly 40, she married Samuel Grimson. She met her future husband when she was 23 years old. Grimson, a violinist, often visited her home and accompanied her father in musical concerts. Hoffman and Grimson were friends for 16 years before they married. As young people, they were both involved in pursuing professional careers; he was interested in becoming a violinist, she a sculptor. Grimson, injured in the war, was no longer able to play the violin and this was probably a major factor in their decision to marry. Grimson helped Hoffman manage her life. During the field visits for the "Races of Mankind" exhibit, he was photographer, director of exhibitions, and film and catalogue editor. Hoffman wrote "when my strength was gone, Sam was able to carry more and more of the responsibility which often overwhelmed

me" (Hoffman, 1936, p. 322). In 1936, three years after the exhibit opened, Hoffman and Grimson were divorced. Grimson had become depressed and despondent and his doctors advised that he develop his own interests and end his marriage. Hoffman, although unhappy with this diagnosis, took steps to finalize the divorce. She did not marry again and spend the next 30 years leading an independent life.

For the rest of her life, Hoffman continued to create both sculpted portraits of famous people and large public monuments. A member of the National Academy of Design and the National Sculpture Society, she won numerous awards and received honarary degrees from five American colleges and universities. In 1964, two years before her death, she received the National Sculpture Society's gold medal of honor.

Malvina Hoffman, during her most productive years, was well-known, successful, and a familiar name in the art world. How have art critics viewed her work from the 1920s to the present? Why is Hoffman's sculpture so little known today? Why do recent books focusing on women's art neglect to mention Hoffman's work or only give it cursory mention?

Critical Response to Hoffman's Work

In the first decades of the 20th century, Romanticism and Academic Naturalism dominated the art scene. By the 1920s and 1930s, when Hoffman created her mature work, American sculpture began to be influenced by European Modernism. The new art was opposed to naturalism and romanticism and supported abstraction and simplification; sculptors worked directly with their material and expanded the vocabulary of sculpture. Traditional sculptors usually created clay studies from which artisans made plaster models and cast and refinished the final bronzes (Craven, 1968).

Hoffman has been described as: "fundamentally conservative but a competent

and successful sculptor" (Robbins, 1976, p. 123), "a sculptor who attempted to take up again the strings of the Romantic style ... an old school naturalist" (Cooper, 1975, p. 121), "realistic" (Proske, 1975, p. 15); "realistic to an advanced degree" (Men, 1942, p. 13), "representing the best of the Romantic literary tradition as it turns to realism ... skillful modeler with a knowledge of composition and anatomy equal to that of Renaissance masters" (Stites, 1940, p. 813), a sculptor whose work is "based upon definite, highly disciplinary functionalism" (Gardner, 1936, p. 112), "one who conforms to the best tradition of art and yet introduces the personal elements that make for distinction and individuality" (Balkan, 1929, p. 271). and as having "little sympathy with the modern attempt to express an idea with a sweep of symbolic formation" (Smith, 1924, p. 537).

Hoffman studied with romantic and naturalistic sculptors in her formative years and their influence continued to be evident in her work. The fact that Hoffman worked in a realistic, conservative manner, a style that was no longer favored, does not in itself explain why her work is so little known. The criteria that art critics have used to judge her work over the past 50 years should be studied to explain this phenomena. A chronological ordering of some reviews of the "Races of Mankind" exhibit at the Field Museum in Chicago is instructive:

1934

> Her...bronzes combine art and science in an inseparable union...Plaster and clay grew into forceful pieces full of vitality and with total absence of feminine softness and handicap....Her sculpture...is a combination of the passionate and reflective, a depth of imagination combined with perfect control over mass and detail, portraying not merely the personality of the sitter, but the artist's as well. (Index, 1934, pp. 9-10)

Miss Hoffman...has produced her bronzes in a scientific spirit...But the most important point is that she approached her task from the point of view of a sculptor.... the artist has...integrated the whole with not only the genius of the sculptor but with uncommon understanding and sympathy. As a result both art and anthropology have been much enriched. (Malvina, 1934b, pp. 12-13)

one does not know which to admire most - the dauntlessness of the explorer or the forceful talent of the artist. (Vauxcelles, 1934, p. 91)

the task set Miss Hoffman...was essentially of a scientific nature....Her achievements in the purely sculptural field deserve a consideration which is perhaps to be denied them because of the unusual subject appeal. (Malvina, 1934a, p. 10)

One sees the dilemma created in the quarrel between art and ethnology...one is impressed most strongly with the human dignity of the figures...the quiet strength Malvina Hoffman has absorbed from Rodin is unobscured by the borrowing of petty, stylistic tricks...The sculptor within her limits is successful. (Gutheim, 1934, p. 91)

Transformed for the time being into an anthropologist, she maintained her artistic integrity by executing portraits which were not rubber stamped racial types, but strongly individualized. (Phillips, 1934, p. 85)

1936

In the work of Malvina Hoffman...scientific accuracy of both spirit and form are at times lifted into the plane of art. (Gardner, 1936, p. 112)

1937

within the requirements of the project she has tackled her problem with a dazzling variety of technical means. (Whiting, 1937, p. 246)

In her own words, "I had to efface my personality completely and let the image flow through me directly." From this it may be imagined that the results were predestined to fail as works of art, however valuable they may be to an anthropologist. (Sculptor's, 1937, p. 149)

1942

> The bronzes...unreserved naturalness and factual accuracy testify to Miss Hoffman's unerring vision and the complete obedience with which her hands serve that vision. (Malvina, 1942, p. 16)

1968

> the heroic works in the Hall of Man somehow lack that spark of imagination that might carry them beyond mere convention, and the heads and figures, although competent, seem to be more an ambitious anthropological exercise than great art.(Craven, 1968, p. 560)

1975

> A unique contribution was a series of racial types...a task she accomplished with an artist's eye for harmonious forms and distinctive gestures.(Proske, 1975, p. 15)

> when Hoffman began her nationwide studies for the "Races of Mankind" commission the resultant sketches, like the Shilluk Warrior,were immediately dated and undistinguished. (Cooper, 1975, p. 21)

1980

> Although museum anthropologists required that these sculptures be scientifically accurate studies, Hoffman was able to satisfy her own artistic requirements by infusing her work with life and personality, and by rendering each subject with dignity. (Malvina, 1980, p. 5)

The negative criticism is directed not at the aesthetic merit of the pieces, but at the artist's attempt to be scientifically accurate and objective as well as at her realistic style. The positive criticism refers to her mastery of technique, control of media, harmonious forms, depth of imagination, and expressiveness. The quarrel here does not appear to be between anthropology and art but rather between the modern ideas of abstraction, simplification of form, elimination of detail, and development of a personal expressive style, as opposed to an earlier emphasis on realistic rendition coupled with spiritual

interpretation and mastery of technique.

During the 1920s, 1930s, and 1940s, critics praised her work for technical excellence, transcedence, and realism. Sacrifice is described as "a work of art which, independent of its sentimental or associational interest, is of highest esthetic merit" (Kohlman, 1922, p. 235). The group of sculptures entitled My Neighbors in Paris has "the elements of good workmanship, originality, novelty, and human interest" (Balken, 1929, p. 270). They are "simple, naturalistic works and some of the best examples of Hoffman's sensitive ability to model the essence of character" (Malvina, 1980, p. 4). About the bust of Giovanni Boldini, "Here is realism, and yet the rare spirit of this very sophisticated painter is taken from the bronze and revealed to the beholder" (Balken, 1929, p. 271). The wax mask of Pavolova is described as being "modeled with deep insight...a true character study that goes well beyond its naturalistic style to capture the essence of the great dancer" (Craven, 1968, p. 562), "it has an extraordinary fleshlike surface, the result of highly naturalistic modeling and delicate coloring" (Portrait, 1936, p. 15), and "a delicacy of modeling ... so exquisite and color and texture so fine, that one expects the...lids to lift" (Adams, 1925, p. 9). Hoffman's series of sculptures of Pavlova dancing were said to display the sculptor's "talent for perception of the beautiful and her mastery over modern naturalistic anatomy...and enabled her to perpetuate some of the loveliest moments of the dance" (Chase and Post, 1924, p. 519). Her portraits of Paderewski were described as showing "the rare ability to understand character, and to interpret it in terms of her own art" (Adams, 1925, p. 10), "with a breadth of design that belies the careful attention to detail" (Smith, 1924, p. 536). In the Senegalese Soldier, there is "reserve, wistfulness, and serenity" (Temperley, 1929, pp. 133-134), and his features are "clearly defined, the places of the temples, cheeks, jaws meeting with crisp delineation" (Whiting,

1937, p. 247). The Sicilian Fisherman is viewed as combining "the fluidity of the pose of the fisherman...(with) understanding of the physical characteristics of the subject...through Hoffman's skill and knowledge (Malvina, 1942, p. 16).

A Contemporary Perspective of Hoffman's Work

Hoffman's work does have aesthetic merit within the naturalistic tradition. As Craven (1968) explained:

> the term "modern art" need not necessarily exclude a naturalistic style if it possesses a freshness, a vitality, a good sculptural form....Because at one time it has lost its poignancy does not mean that it could not - or cannot in the future - be revived by the touch of a truly creative, imaginative artist who has something to express in plastic form. (p. 556)

Hoffman herself viewed

> the place one holds in the contemporary "movement"...as of passing importance...what counts is the lasting integrity of the artist and the enduring quality of his work... We sculptors are but recorders in stone and bronze reflecting our times and ourselves in conscious and subconscious ways; links that bind the yesterdays to the future. (American, 1948, p. 3-5)

Acquaintance with artists working in traditional directions will be denied a generation of students if the present taste of our times only places emphasis on modern art and contemporary aesthetic criteria. This loss of acquaintance and recognition may affect, to a great degree, the acceptance of female artists who have worked or work in a more conservative, naturalistic manner.

Historically, female artists have not been anticipators of new stylistic modes in art. Munro noted that "women in the visual arts have...worked along in existing movements...They have left it to the men to formulate new doctrines" (1979, p. 40). Women, such as Hoffman, who worked in traditional stylistic modes, have been branded as creating outmoded art and been virtually ignored in the recent plethora of books that discover and rediscover female artists past and

present. There is no mention of Malvina Hoffman in Fine's (1978) Women and Art: A History of Women Painters and Sculptors from the Renaissance to the 20th Century", nor is she mentioned in Harris and Nochlin's (1977) Women Artists: 1550-1950. She is not cited in Munsterberg's (1975) A History of Women Artists or in Munro's (1979) Originals: American Women Artists. There is a photograph of one of Hoffman's sculptures in Peterson and Wilson's (1976) Women Artists: Recognition and Reappraisal from Early Middle Ages to the Twentieth Century, but she is not mentioned in the text. These books about women artists tend to stress those women who have used personal imagery and content to portray feminist messages. Art critic Cindy Nemser concludes that:

> It would be wrong to condemn women who are still working in the styles and modes that seem to come out of an earlier time...women (should be) free to bring all their individual ideas, attitudes and concerns to every possible content and style. (1976, p. 23)

The idea that female artists are deterministically bound to feminine imagery. has been rejected by many contemporary art critics. Women's art should be studied contextually as part of the art world and judged with an open mind to its aesthetic merits. Women artists' accomplishments through the ages, their lives, modes of working, and reports about their art work, should be taught to students in the art classroom. Thus, women's art work can become understood, and admired, and assume its rightful place in the art world.

As early as 1922, Kohlman cautioned against confining America's female sculptors to:

> any one field or character of expression. They are producing works of art that do not depend for their importance on their literary or illustrative qualities, however excellent these may be, but one inherently expressive of formal beauty and significance." (p. 135)

Hoffman's work has stood the test of time. The technical excellence, realistic qualities, and her imaginative ability to render the inner character

of her sitters make Hoffman's sculptures as meaningful for us today as they were at the time she created them. It is my hope that Malvina Hoffman will be rediscovered and presented to new generations of students as a person worthy of recognition and study. She, and other naturalistic sculptors, should not be ignored due to outworn sexual prejudices and biased aesthetic preferences. It is sad to think that the very arena of feminist art criticism, where this rediscovery might best take place, is subject to the same preferences and biases as is art criticism in general. These are the very practices that feminist art critics claim have been used to obscure the achievements of great women artists throughout the centuries.

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Footnotes

1. The White Marmorean Flock: Nineteenth Century American Women Neoclassical Sculptors. Vassar College Art Gallery (April 4 - April 30, 1972). Catalogue introduction by William H. Gertz, Jr. The "white marmorean flock" was a phrase used by Henry James in William Wetmore Story and His Friends: From Letters, Diaries and Recollections (Boston: Houghton Mifflin and Co., 1903). According to Gertz, James referred to the women sculptors active in Rome in the third quarter of the 19th century as "...that strange sisterhood of American "lady sculptors" who at one time settled upon the seven hills (of Rome) in a white marmorean flock." (Marmorean refers to marble.)

2. In the eighteenth century, Samuel Johnson was said to have remarked, on hearing a woman preacher, that it was like a dog dancing on its hind legs; you marvel not at how well it is done, but that it is done at all.

American Indian Women as Art Educators

Leona M. Zastrow

The early art of the American Indian reveals the importance of women in its development and continuation. Certain art forms such as basketry, pottery and weaving in specific groups were the sole function of women (Benedict, 1959). American Indian women today have continued many of their tribal art forms and have found ways to teach them to other tribal members. Who are some of these women and how do they teach art? Answers come from several American Indian women familiar to the researcher.

Pima Basket Weavers

Some of the well-known Pima women who have helped make basketry the art of their people are Ruth Giff, Marcela Brown, Frances Peters, and Madeline Lewis. Their home, the Gila River Indian Reservation, is located south of Phoenix, Arizona. The roots of their craft can be traced to their prehistoric ancestors, the Hohokam. They feel that the designs woven into their baskets with devil's claw or the martinyia plant evolved from the petroglyphs of the Hohokam. Their knowledge of traditional designs and excellent techniques are sources of personal pride.

Several weeks are spent each year in picking and preparing the raw materials for weaving baskets. The cattails and willow are ready for picking in early spring. Often the entire family will help. Young children learn very early the work necessary for having good materials for weaving. After the materials are picked, they are cleaned, dried, and stored until the weaver is ready to coil a basket. Coiling, or the use of the tight stitch, is the traditional weaving technique used.

The weaver begins the basket by joining together several pieces of moistened cattail, wrapping them with willow, and twisting them into a circular center. Using an awl, she then proceeds to weave circular coils one upon another by

piercing holes and pulling willow around the cattail coil. Slowly the basket is built and designs of black devil's claw are added at the discretion of the artist. Good weavers complete the basket by doing the last row in the black devil's claw, which adds to the design and strengthens the basket.

The Pima women in this study are all more than 50 years old and have woven baskets since they were little girls. Interviews revealed that they were taught at about age eight by their grandmothers. All learned by watching and asking questions. They began to weave by learning to coil on a basket already started. Later they learned the harder techniques of beginning the center and finishing the outer ridge. These are the same teaching techniques these women have used in teaching the members of their families or other members of their tribe. All have a feeling of pride and take responsibility in teaching their granddaughters and other Pima students how to weave. They realize that the continuation of their ancient craft will depend on their teaching the love, beauty, designs, and techniques of this art to others.

Papago Women

Another group of people who live in the Sonora Desert, southwest of Tucson, are also basket weavers. The Papago women who weave baskets continue their ancient art form mainly for economic survival. One of the weavers, Mary Miquel, interviewed by the researcher, indicated that she weaves to sell baskets in order to support her family. She sells to traders who come to her home. As is true of most Papago weavers, she is willing to create new designs and innovate her work to please the demand of the market. Therefore, instead of doing the time-consuming tight stitched baskets, many weavers (as does Mary) do the split stitch because they can weave more baskets in the same time.

This technique of weaving baskets is sometimes called the "lazy squaw" stitch because the coils of the basket are left open and the inner material, beargrass, is exposed. The coil stitches are not next to each other but spaced to create

a design with the green of the beargrass and the white of the yucca. Mary indicated that the beginning of the basket is the most difficult. She begins the tight or split stitch baskets by braiding six pieces of yucca into a square. Coiling begins by using the awl to piece the yucca center and adding coil stitches to create a circular coil and ,eventually, the basket.

When Mary does the tight weave, she likes to weave the butterfly designs (as on woven plates), or baskets with lids. In her own words, Mary said, "I made a living on baskets because there is no work around here and it is something to hold on to."

As do the Pina women, the Papago women pick and prepare all the raw materials for weaving their baskets. Children become part of the picking party and learn at a young age when and how to pick the yucca and beargrass. They also share in the responsiblities of cleaning and storing the materials. Many of the weavers were taught by their grandmothers in the same manner as the Pima women. Mary remembers weaving her first basket when she was eight years old, and she has taught her daughters in the same way. She also teaches weaving in the Title IV and VII programs for the local school district, and in 1978 taught a workshop at the Texas Tech Art Department.

Another teacher and artist of the Papago people is Laura Kermen. Laura began her career in the early forties teaching English to the pre-school Papago children. Her interest in art, especially pottery, came later in her life. She began working with clay, learning from her great-aunt how to do the water jugs and bean pots. Using the paddle and anvil techniques, Laura learned to build the large pots for which people travel miles today to buy. She pit-fires these pots with mesquite wood.

The anvil in making Papago pottery is either an old pot or a circular shaped rock. Wedged clay is pounded over the object with hands or a paddle until the desired size and thickness are obtained. After the beginning shape dries, it

it turned over and coils are added. The final shape of the pot is determined by using a rock anvil inside of the pot and pounding the outer coils with a paddle.

Learning to love the clay and deeply loving the legends of her people, Laura decided to use her clay skills in another way besides doing the large pots. Why not tell the old Papago stories in clay so all will remember the old ways? She began making figures and animals of clay to tell the legends. The University of Arizona has a collection of her story-telling clay people and the recording of Laura telling the stories.

She has done workshops internationally, sharing her love of the clay. Yet, her greatest joy is teaching the little Papago children in the elementary school. Her greatest desire is to see her own people carry on the Papago tradition of clay. A visit with Laura Kermen leaves the visitor marveling, wondering, refreshed, and renewed at this inspiring teacher.

New Mexico Women

Many of the American Indians of New Mexico are called Pueblo Indians. They settled along the banks of the Rio Grande after migrating from pre-historic ruins as the Puye Cliffs and Bandelier. Women who live in the villages of Santa Clara, San Ildefonso, and Acoma are described here.

It appears that the first record of canvas painting and two-dimensional pictures of the American Indians began in the Pueblo of San Ildefonso in the early 1900s. Encouraged by Dr. Edward Hewett, the director of the American School of Research in Santa Fe, the men of the pueblo and one woman, Tonita Pena, painted pictures of their village life. Normally the women made pottery and the men painted the designs on the pottery, or did ceremonial paintings in the kiva. For Tonita Pena to paint pictures then was a departure from the traditional role of men and women. She became a symbol for other Pueblo women who wished to be

painters. Two of them are Mrs. Jerry Cruz Montoya and Pablita Velarde.

Both of these women came under the influence of the art studio developed by Dorothy Dunn. According to literature, Miss Dunn established the first formal art program for American Indians. Her program of studio training began at the Santa Fe Boarding School in 1932. When she decided to leave the school in 1938, her students continued her program. Mrs. Montoya became the art director and continued in that position until 1962. Because of her directing and teaching art programs, she may be the first American Indian art educator as that title is defined today. Her time today is spent helping various Pueblos establish art co-ops in their villages.

Pablita Velarde has continued her study of painting and is known as one of the foremost American Indian women painters. Her interpretations of tribal scenes, dances, and her graceful use of designs are characteristic of her work. A type of fresco with textured sand is part of her style.

The Pueblo of Acoma is nationally known for the delicate, beautifully designed pottery. One of the potters, Mary Lewis Garcia, is working hard to continue the excellence of this pottery tradition. Learning from her mother, Lucy Lewis, Mary considers it her duty to teach her children and others from her Pueblo. Priding herself in using all natural materials, Mary and her family gather the clay and slips necessary for making Acoma pottery. Many hours of preparatory work follow as Mary cleans the clay and slips before she can coil even one pot. Mary says of her work:

"I, myself, when I make some pottery, certain types of pottery which I never tried, and when my mother comes and says, "Oh, that's beautiful!" it makes me feel good to have somebody compliment me, especially my mother."

She sees the need of teaching the traditional arts of Acoma in the schools because so little is being taught in the homes.

David Young, art director for the Bureau of Indian Affairs Schools, indicates very few formal art education programs are taught in schools for American Indians in the Southwest, and there are fewer still American Indian art educators. One of the few is Marie Askan. Marie is a member of the Santa Clara Pueblo. She is currently enrolled in the graduate program in art education at the University of New Mexico. Marie paints, does the traditional Santa Clara black pottery, and teaches jewelry at the College of Santa Fe. As a parent she has been involved in the educational planning for her Pueblo. She is currently participating in a research project to ascertain the cultural values of her people and how they could relate to the teaching of art in the schools. Her end goal is to develop an art education model for her Pueblo.

Summary and Conclusions

This overview of American Indian women art educators in the Southwest seems to indicate that women have continued the role of traditional art among their peoples. It also indicates that they are teaching their children in the same manner as they were taught by their grandmothers.

What can be gained by this limited study? One can appreciate the role of the women in accepting responsibility to pass on their skills to their children. But the major contribution of this study may be to suggest that alternative solutions be sought, such as developing cultural arts programs in the schools and developing culturally based art teacher training programs. It may be the future role of American Indian women such as Marie Askan to find these alternative solutions for helping the American Indian continue their long art tradition.

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Footnote

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Searching For Women Art Educators of the Past

Mary Ann Stankiewicz

The process of historical research can be both tedious and fascinating. At times it resembles clerical work; at other times, it requires the detective skills of a Miss Marple. The art educator beginning research on the history of women or men in art education needs to acquaint himself or herself with a variety of reference materials. In the following bibliographic essay, I will describe some of these materials and suggest some practical strategies for the beginning historical researcher. Specific examples of problems one might encounter will be taken from my research in progress on Ruth Faison Shaw, teacher of finger-painting.

I first encountered the name Ruth Faison Shaw while researching history of art teacher preparation in the Syracuse University archives. As I was going through bound volumes of the Summer Orange, Syracuse's student newspaper, I found an entry dated July 23, 1935:

> Ruth Shaw to Talk on Finger Paint
>
> Miss Ruth Shaw, former teacher at the Dalton School in New York City will give a public lecture and demonstration on "The Uses of Finger Painting" at 8 tomorrow evening in 104 Slocum Hall.
>
> Miss Shaw began her work in finger painting in Italy, while teaching at a school for American children. Her lecture tomorrow will be free, and all who are interested in this new medium of elementary school art are cordially invited to attend. (Syracuse, Note 1)

The brief notice intrigued me. I knew from my research that Syracuse hosted both visiting art educators of national renown and Progressive Education Association Institutes during the summers of the 1930s. These facts suggested that Miss Ruth Shaw had, in 1935 at least, some claim to recognition within art education and progressive education circles. Yet, she was not mentioned

in most accounts of the history of art education during the progressive era. Who was this forgotten woman art educator?[1]

Luckily for this researcher, Miss Shaw left her personal papers to the Southern Historical Collection at the University of North Carolina, Chapel Hill. Her life and work are, therefore, more completely documented than those of other women art educators who were her contemporaries. However, much of the most vivid information about Ruth Shaw has been garnered in interviews with her friends, colleagues, and former students. The process of researching Ruth Faison Shaw, teacher of finger-painting, thus encompassed both traditional methods of historical research and newer methods of oral history.

Not every researcher will be fortunate enough to uncover a Mrs. Minot or a Miss Shaw in the course of other research, yet many women art educators lurk in the shadowy past awaiting rediscovery. Although much historical work remains to be done on well known women art educators, such as Margaret Mathias, Sallie Tannahill, Natalie Cole, Florence Cane, and others active in the earlier years of this century, well known women art educators are not the only suitable subjects for research. While it may be easier to locate information on an art educator who published or was active in professional organizations, tracking down the hidden woman art educator can be helpful in describing the day-to-day conduct of art education or in revealing basic assumptions of practitioners as differentiated from theories promoted by nationally recognized leaders. The majority of women art educators have worked with almost no public notice. Art teachers in public and private schools often have been women. Many collegiate art educators have been female but relatively few published. Museum educators, art historians, studio art instructors, artist-teachers have included women among their numbers. Any attempt at a complete picture of the history of women and men in art education should take all these women into account.

There are several ways to find possible subjects for historical research. Happy accident is one, but perhaps the simplest method is to refer to a bibliography on art education and select one woman from authors listed. Clarence Bunch has compiled Art Education: A Guide to Information Sources (1978), an annotated index to books in the field. Bunch lists books by categories which include media, levels of schooling, historical sources, and others. A more complete bibliography of purely historical sources in art education is Ross Norris's History of Art Education: A Bibliography (1979). Norris's bibliography, an ERIC document, is divided into primary and secondary sources, then further broken down topically and chronologically. The forward offers suggestive clues for research as do many of the primary sources listed. Under the listing for Shaw's 1938 Finger Painting (p. 56), Norris notes that "Shaw is supposedly the first to conceive of finger painting in 1931, and thus to find the opposite extreme in expressiveness to the early geometric art educators like Smith." Either the Bunch or the Norris bibliography can prove helpful in locating an art educator who achieved some measure of recognition through publication. One method for locating the hidden art educators is to interview local artists, crafts people, or art teachers regarding their own art education. Another approach might be to examine the historical documents of an institution involved with art education. A historical account of art education in one college or university, one school district, or one museum would probably turn up several candidates for further investigation.

When do you locate a possible subject for research, begin to write down any and all information as completely and accurately as possible. Very often, time will pass before you can continue your research. Memory is unreliable; not only does it forget, it distorts. I invariably remember the quotation from the Summer Orange, cited above, referring to Miss Shaw as the originator of

finger-painting. I am always surprised when I return to my index card and find nothing of the sort. Complete and accurate citation is a sound habit of scholarship, a point delightfully made by Saunders in "The Search for Mrs. Minot" (1964), reprinted in this monograph. Careful note taking lays a foundation for continued research. Jot down all variations of your subject's name. Miss Shaw never married, nonetheless, several versions of her name can be found: Ruth Faison Shaw, Ruth F. Shaw, Ruth Shaw, R. F. Shaw. When beginning research, it can be difficult to determine if all these refer to the same individual. It is better to copy all possible names than to omit some and have to retrace your steps later. Many women have changed their names whether they married or not; some have prevaricated about birthdates. In these cases, the researcher has more problems than usual tracking down his or her quarry.

Typically, your search should proceed from general information to specifics. In the case of Ruth Shaw, I took my index card referring to her guest lecture and then went to the card catalog in my university library. There I found one book written by Ruth Shaw. The card catalog of a good research library is a most useful resource. In the card catalog, books by an author precede books about that person. Not only can you locate books by or about your subject, but the cards sometimes include dates of birth and death, providing parameters for your research. Publication data can also suggest when your subject was actively working. If more than one edition of a work is listed, try to examine all editions for changes over time in the author's thinking. Attend to all information on the card, copying it carefully for your records. It will also help if you familiarize yourself with both the Dewey Decimal and the Library of Congress systems of classifying books. Although most libraries are or have already converted their holdings to the newer Library of Congress system, many older books can be found listed under Dewey Decimal coding. Learn which system

your library uses and get to know where art education and related books are in the stacks. Sometimes, I find simply browsing through books in the stacks, checking tables of contents and indexes, turns up some information I might otherwise have missed.

When you do find a book by your subject, pay attention to introductory material as well as to the body of the text. Often, the preface to a second or later edition will include information about the degree of revision or influences on the author. It is helpful to read prefaces, acknowledgements, and dedications carefully. They often contain clues about the author's personal and professional life. Ruth Shaw's book on finger-painting (1938) not only described her discovery and use of the medium, it revealed a few bits of information that would later be confirmed by research in archival documents.

If your library has no books by your subject, consider interlibrary loan. The National Union Catalog (1953-) contains over 700 volumes listing books in libraries throughout the United States. Books are listed by author in the form of the card catalog entry. Each entry contains a list of codes indicating libraries which hold the book. The National Union Catalog is divided into two broad categories: books printed before 1956 and those printed after that date. The Pre-1956 Imprints (1968-) are useful for locating copies of early works in art education.

If you are looking for information on a well known art educator, particularly one no longer living, several reference books may be consulted. The Dictionary of American Biography (1928-1977) contains scholarly biographies of prominent people who have lived in the United States. The five supplements to the original 1928-1937 edition update its coverage to 1955. With the DAB, as it is known, or any other reference work, it is a good idea to take time to acquaint yourself with the format and scope of the book. Most reference books include an introduction

which explains what sort of information is included and how it has been organized. In the case of the DAB and other such references, supplements provide a valuable service by bringing information up to date. For example, although Ruth Shaw was most active as an art educator during the 1930s and 1940s, she lived until 1969. She was thus not eligible to be included in the DAB or its supplements to date. However, she might be included in a later supplement. It is important to check all the volumes or supplements of a reference work which might be useful.

Other biographical sources include the National Cyclopedia of American Biography (1891-1980). Its fifty-nine volumes, at last count, cover non-living Americans from 1891 to 1980. While less selective and less objective than the DAB, it is more comprehensive since it includes Americans who may be regarded as less than prominent. Appleton's Cyclopaedia of American Biography (1817-1889) offers six volumes of articles on non-living Americans and foreigners who were a part of the history of America. Although entries are sometimes inaccurate in details, Appleton's Cyclopaedia is useful for people not included in the DAB. A fourth possible source for biographical information on deceased art educators who may have made some significant contribution to the history of the United States is Who Was Who in America: Historical Volume, 1607-1896 (1967). This volume, published by Marquis Who's Who, complements their many other reference works. Although most of the Marquis biographical dictionaries cover living Americans, Who Was Who in American History--Arts and Letters (1975) is another potential source for information on non-living art educators. An index to all the Marquis Who's Who publications has been published annually since 1977. Persons represented in any of the fourteen volumes of Who's Who biographical dictionaries are listed in this index alphabetically by surname. Since 1958/1959, Marquis has published an annual Who's Who of American Women (1958/1959-).

More comprehensive than the index to the Who's Who publications is the Biographical Dictionaries Master Index (1975 and 1980). Names are listed alphabetically by surname along with dates and a list of the biographical dictionaries in which each may be found. Reference works specific to women include the Who's Who of American Women (1958/1959-), Notable American Women, 1607-1950 (1971), and others. If a woman art educator was active as an artist, Who's Who in American Art (1936-) could be helpful. Like other works of the who's who type, this one provides brief biographical information on living Americans and is brought up to date by supplements at various intervals. Paul Cummings has edited the Dictionary of Contemporary American Artists (1977) which includes biographical information and reference sources for living American artists and a few important contemporary artists who have died. Art educators might also be found in Who's Who in Education; A Biographical Dictionary of the Teaching Profession (1927-) or in Who's Who in American Education (1928-). The Biographical Dictionaries Master Index (1975 and 1980) will probably lead you to other references for special groups.

By this point, if the woman art educator you are researching has had some national recognition, you should have gathered her complete name, dates of birth and death, as well as a variety of other information. While you may take pride in this knowledge gained through conscientious research, there is more that can be done before you leave the reference room of your library. If the art educator has published, you probably want to develop a comprehensive bibliography of her work. In my study of Ruth Faison Shaw, I not only looked for articles by or about her, I also sought out articles on her special area of expertise, finger-painting. Many of these articles referred to Shaw's work; some were by people who had known and worked with her. These articles were valuable, but I would have missed them by only searching under Shaw's name. A

thorough researcher compiles an extensive list of possible sources. Of course, you eventually reach a point of diminishing returns. When you find yourself locating the same material over and over again, you have done your research thoroughly. There are several indexes to journal articles which should be useful.

Poole's Index to Periodical Literature (1802-1906/1971) is a historian's chief source for nineteenth century journals. Poole's indexes American and English periodicals between 1806 and 1906. Articles are listed by subject; there is a key word index. Poole's is organized a bit differently from most contemporary guides to periodical literature so it is wise to read the introductory explanations carefully.

One place to start looking for articles published after 1900 is the Reader's Guide to Periodical Literature (1900-). Starting in 1900 and continuing with regular supplements, the Reader's Guide has indexed American periodicals of general interest. Ruth Shaw and finger-painting received a good deal of publicity during the 1930s and 1940s so information on her work can be found in popular magazines such as Life and the Saturday Evening Post, both indexed in the Readers' Guide. Most writings in art education, however, appear in journals of less than general interest. Specialized indexes can help locate these. Since 1929, the Art Index (1930-) has listed reviews of exhibitions and other articles on art from both English and foreign language journals under author or subject headings. The Education Index (1930-), begun in the same year, indexes articles from English-language periodicals, selected yearbooks, and monographs in education. Since 1969, author and subject categories have been combined in one index; a book review index follows the main body of information. Psychological Abstracts has provided the basic index to literature in psychology since 1929. In includes books,

periodicals, official documents, and dissertations; there is a separate, cumulative index of subjects and authors. One other index to literature in disciplines relevant to art education is Child Development Abstracts and Bibliography. Since 1927, this index has provided abstracts of research on growth and development of children. It includes papers on cognition, learning, perception, psychiatry, and clinical psychology. The researcher interested in a woman art educator who, like Ruth Shaw, contributed to therapeutic and developmental work with children might find these last two indexes especially useful.

Many art educators never publish either a book or a journal article. If your subject did graduate work, however, it may be possible to locate either a master's thesis or doctoral dissertation. While such a document may tell you more about the nature of the graduate committee than about your subject, it can be a useful source for the researcher. The Comprehensive Dissertation Index (1973-1977) is one source that may help you locate dissertations completed after 1861. Dissertation Abstracts International (1938-) is a monthly collection of abstracts issued in two sections: A, humanities and social science, and B, science and engineering. Art education dissertations would be indexed and abstracted in section A. Dissertation Abstracts provides numbers to be used in ordering copies of dissertations from University Microfilms in Ann Arbor. Master's Theses in Education (1951/52-) is an annual list of titles reported by graduate institutions in the United States and Canada. It is indexed by subject, author, and institution. While neither it nor its sister publication, Master's Theses in the Arts and Sciences (1976-), has a long backlist, both should be useful for future researchers.

Published books are often reviewed in a variety of publications. Reading a review of a book by your subject can help determine how the work was received in its own time. For example, Ruth Shaw's Finger Painting (1934) was reviewed

in Booklist (1935, cited in Book Review Digest, 1935, p. 898) as more than the usual hobby book and a "noteworthy contribution to education and child psychology." Book Review Digest, a selective index of books published or distributed in the United States since 1905, lists several reviews of Shaw's book. Book Review Digest is arranged alphabetically by author of the book and includes excerpts of reviews. In order to be cited, a non-fiction book must have received two or more reviews; in the case of fiction, four reviews are necessary.

Another source for reviews is the New York Times Book Review Index (1973) covering reviews from 1896 through 1970. Times reviews are indexed by author, title, by-line, subject, and category.

Not only do books receive reviews, but art exhibitions are also reviewed. If your subject is a practicing artist, it is likely that she exhibited her work. Another possibility is that she arranged an exhibit of student work. Ruth Shaw did both; exhibitions of finger-paintings by her students were held in New York in 1933 and 1934. Succeeding exhibitions combined finger-paintings with other works by school children from all over the United States. Ruth Shaw exhibited her own finger-paintings in 1940. Like the children's exhibits earlier, this show was reviewed in the New York Times. Any exhibition review published by the Times since 1851 can be located by using the New York Times Index. This index is a standard finding aid for researchers in nineteenth and twentieth century American History. Well organized and comprehensive, the Times Index includes brief summaries of articles. Its scope goes beyond exhibition reviews; chances are that an art educator who achieved some national recognition may have been mentioned in the Times, if only in the obituaries which are indexed separately. Newer volumes of the Times Index are computerized. Local exhibitions were probably reviewed by local newspapers. If your library does not have back issues of local newspapers on file or microfilm, the paper itself may provide researchers with access to its morgue.

One of the best sources for locating reviews of international art exhibitions is the computerized ARTbibliographies Modern, supplemented semi-annually. ARTbib Modern, as it is nicknamed, began in 1969 as Literature on Modern Art (LOMA). Volume four of LOMA, covering 1972, was revised into ARTbib Modern in 1973. ARTbib Modern indexes and abstracts a wide range of books, exhibition catalogues, and periodical articles on nineteenth and twentieth century art, architecture, and design. It is indexed by artist and subject with a separate author index.

Two other sources should help the researcher locate material about women art educators who identified themselves as artists as well. Louise E. Lucas has compiled Art Books: A Basic Bibliography on the Fine Arts (1968) which covers a variety of books and monographs on different forms of visual and plastic art, as well as indexing written works by artists. For the beginning researcher, Gerd Muehsam's Guide to Basic Information Sources in the Visual Arts (1978) offers both bibliographic information and an essay introducing college level research in art history. Muehsam discusses the comparative value of the sources he includes, a boon to one beginning research.

The preceeding list of sources for locating information on women art educators who have written, published, or exhibited should not discourage anyone who wants to study a hidden woman art educator. It is possible that such an art educator may have left her personal papers to a historical society or agency near her home. Ruth Shaw's papers are held by the Southern Historical Collection at the University of North Carolina, Chapel Hill. Miss Shaw was a native of North Carolina; when she retired to Chapel Hill, she made plans to leave her collection of finger-paintings and her personal papers to the University. Although I located the Shaw papers through a chain of coincidences leading to correspondence with friends of Miss Shaw still living in Chapel Hill,

there are more efficient ways to find collections held by historical agencies. The National Union Catalog of Manuscript Collections Index (1959/61-1980), in five cumulative volumes covering the period 1959 through 1979, is one tool for locating manuscript collections in repositories throughout the United States. The collections include letters, memoranda, accounts, diaries, log books, drafts, and, since 1970, interview transcripts and sound recordings of oral history. Philip M. Hamer has edited A Guide to Archives and Manuscripts in the United States (1961) which offers information on 20,000 collections held by 1,300 depositories in the fifty states, the District of Columbia, Puerto Rico, and the former Panama Canal Zone. Both of the above list personal collections alphabetically by the surname of the subject. Donna McDonald's Directory of Historical Societies and Agencies in the United States and Canada (1978) is an indexed list of historical societies, archives, and museums by states. Names, mailing addresses, and telephone numbers are given to aid the researcher in contacting the agency.

There is still the possibility that you want to research a woman art educator who left no written records, either published or unpublished. Or, perhaps you have found some written documents but want to supplement that information with recollections from students, colleagues, and friends. In the case of Ruth Shaw, there are a wealth of documents in the Southern Historical Collection and many friends in the Chapel Hill area. Combining oral history with traditional methods of historical research offered a way to use both resources. Many oral history collections have grown out of the work of folklore specialists and anthropologists. If there is a collection nearby, it may be possible to make arrangements to have tape recorded interviews accessioned so that they will be available to other researchers. Edward Ives' The Tape Recorded Interview (1980) is a helpful resource for the researcher planning to

use oral history. Ives not only explains how the tape recorder works, he also offers suggestions on how to locate interviewees, how to interview, and how to process the completed interview. Examples of releases and interviewer agreements are included as well as an annotated bibliography of further sources on oral history and folklore research.

This essay has by no means provided an exhaustive list of references for the researcher interested in the history of women (or men) in art education. Rather, I have merely suggested a variety of references to help a beginning researcher get started. As your research continues, you will find reference works which are invaluable, some which you consult frequently, and others which you rarely use. Eugene P. Sheehy's Guide to Reference Books (1976), now in its ninth edition, is an indexed, annotated guide to reference works in all subject fields. If in spite of the many reference works available, there comes a point when you think you have reached a dead end, the reference librarian or archivist can probably suggest still other resources.

Although each person develops his or her own process of research, general principles for historical research include recording all information accurately in some format and system which makes sense to the researcher. In The Modern Researcher (1977), Barzun and Graf offer practical advice on taking notes and other problems of research. In addition, they discuss historical methodology, provide an introduction to philosophy of history and historiography, and suggest guidelines for good writing. Guidance on organizing a paper to submit for publication can be found in the Publication Manual of the American Psychological Association (1974). Since many art education journals follow the recommendations of the APA manual, keeping bibliographical information in APA format from the beginning can make compiling a reference list for the final paper much easier. Of course, since the APA manual is designed for reporting experimental research on a psychological model, the historical researcher must adapt this form to his

or her special needs when citing archival documents or oral history interviews.

The history of women art educators is, like the history of art education in general, an interface of several disciplines. The researcher needs to become familiar with standard references in the history of education, history of art, women's studies, American cultural and intellectual history, as well as current historical research in art education. Standard histories in these areas provide a context for developments in art education, as well as leading the art education researcher to still more helpful sources of information. Other women art educators, like Ruth Faison Shaw, wait to be uncloaked in the shadows of our past.

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1. Syracuse, New York. Syracuse University Archives. AVC 7.82, Summer Orange, 1935, 10, 2.

Footnotes

The author wishes to acknowledge all the reference librarians and archivists who have aided her in research, especially the staff of the Fogler Library, University of Maine at Orono. Research on Ruth Faison Shaw is being conducted with assistance from the Faculty Research Fund, University of Maine at Orono.

1. Ruth Shaw (1887-1969) developed colored finger paint as an art medium for use by school children while she was teaching at her private school in Rome, approximately 1929 through 1931. When finger-paintings by her students were exhibited in New York during the 1930s, the new medium was hailed as a means of encouraging creative expression. Miss Shaw toured the United States demonstrating finger-painting during the thirties and forties.